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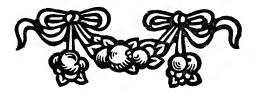
Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the

First Rehearsal and Concert

WITH HISTORICAL AND DESCRIP-TIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 11 AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 12 AT 8.00 O'CLOCK

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FRIDAY AFTERNOON, OCTOBER 11, at 2.30.

SATURDAY EVENING, OCTOBER 12, at 8 o'clock.

PROGRAMME.

J. S. Bach		Suite in D major, No. 3, for Orchestra					
	I. II. IV. V.	Overture. Air. Gavotte No. 1, Gavotte No. 2. Bourrée. Gigue.					
Mozart		Allegro molto. Andante. Menuetto; Trio. Finale: Allegro assai.					
Beethov	en	Symphony in F major, No. 6, "Pastoral," Op. 68					
	I.	Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.					
	II. Scene by the brook-side: Andante molto moto.						
	III.	Jolly gathering of country folk: Allegro. In tempo d' allegro.					
		Thunder-storm; Tempest: Allegro.					

There will be an intermission of ten minutes before the Beethoven symphony.

IV. Shepherds' song; Gladsome and thankful feelings after the

storm: Allegretto.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seattherein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

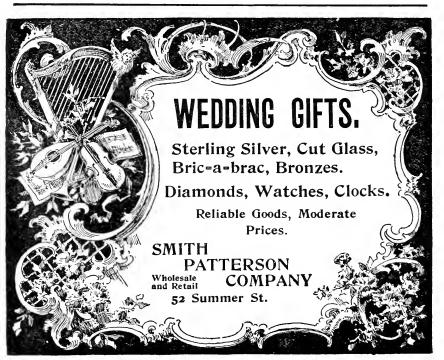
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SUITE IN D MAJOR, No. 3 JOHANN SEBASTIAN BACH (Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.

The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term ''suite'' was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word ''ouverture.''

The separate dances of old German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester

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Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

The Suite in D major was composed originally for three trumpets, two oboes, kettledrums, first and second violins, violas, and basso continuo.* Three or four manuscripts were consulted by the editors for the Bach Society, who preferred the voice parts formerly in the Bach archives at Hamburg and now in the Royal Library at Berlin.

The version used generally in concert halls to-day was prepared by Ferdinand David for performance in the Gewandhaus, and it was published in 1866. Mendelssohn added two clarinets for the gigue, to take the place of the original first and second trumpet parts, too high for modern instruments and players, and he remodelled the trumpet parts. The first performance of the revised suite, and probably the first performance of the suite in any form after Bach's death, was in the Gewandhaus, Leipsic, February 15, 1838, and Mendelssohn conducted it.

*"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed. $Hugo\ Riemann$.

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165 Tremont Street Boston The overture, air, and gavotte were played in Boston at a Thomas concert, October 30, 1869. Three excerpts were played at a concert of the Harvard Musical Association, January 20, 1870. The whole suite was played at a Thomas concert, February 17, 1875. The last performance at a Boston Symphony Orchestra Concert in Boston was on March 31, 1906.

- I. Overture. Grave, D major, 4-4. A vivace in the same key and also in 4-4 follows in the form of a fugue. There are several passages for violin solo, after the manner of the old concerto grosso, in this fugue, which in form nearly resembles Fétis's "irregular fugue."
- II. Air. Lento, D major, 4-4. This movement is for strings only, and it is undoubtedly the piece of music by Bach that is most familiar to audiences throughout the world, for the transcriptions of it for violin and pianoforte and for 'eello and pianoforte are in the repertory of all virtuosos and amateurs.
 - III. Gavotte I. D major, 4-4, Tutti.

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can

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The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal eircle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the menuet de la cour and danced by one eouple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance

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^{*} In "Iphigénie in Aulis" (1774).

[†] The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tabulature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).



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IV. Bourrée. D major, Allegro, 4-4. This dance originated probably in Auvergne, but some say Biscay was its birthplace. Walther describes it as composed of two equal sections, each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the pas de bourrée, the pas de fleurets, the pas de bourrée ouvert, the pas de bourrée emboîté. It was danced in short skirts, and Marguerite of Valois found pleasure in it, for her legs were of marvellous beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

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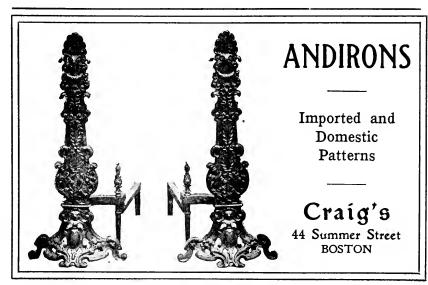
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The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris, as coal men, porters, water-carriers, they preserve the character of the dance. Among modern musicians who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral suite, Sullivan in his music to "The Merchant of Venice," and Chabrier in his "Bourrée Fantasque," scored by Mottl.

V. Gigue. D major, Allegro vivace, 6-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (gigue). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adenès spoke of the giguéours d'Allemagne (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance termed the gigue, gique, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the Con-



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tinent, at first Froberger, 1649, and J. E. Rieckh (Allemanden, Giguen, Ballette, Couranten, Sarabanden, und Gavotten für 3 V. u. B. c., Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in "An Elizabethan Virginal-book" (1905), "even in this out-of-theway case, the rhythm sticks to the use of 'pointed notes' (Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting examples of old jigs in his book just quoted. See also his "Shakespeare and Music" and Mr. Louis C. Elson's "Shakespeare in Music" (Boston, 1901).

Jig music was despised by some old Englishmen. Thus, Thomas Mace (1619–1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For descriptions of various jigs in Ireland, Scotland, and Wales see "Dancing," a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in his "Dictionnaire de la Danse," a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's "History of Dancing" (English edition, 1898). The author states that there were jigs christened after each successive English monarch from Charles II. to Queen Anne. Jigs were in high favor at masques and revels,

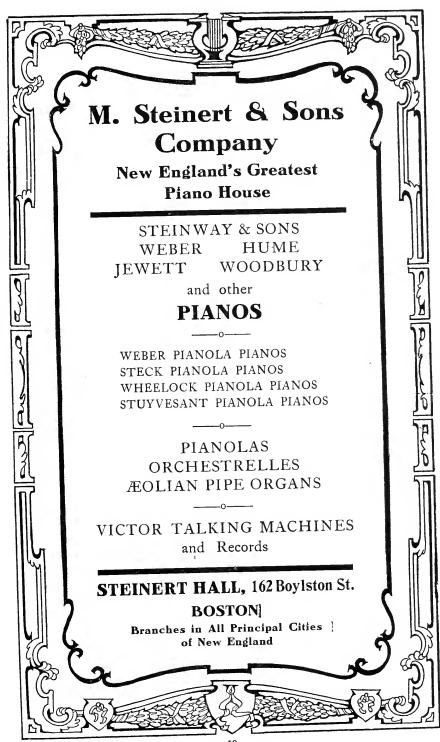
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the peculiar prerogatives of the Inns of Court, and in the preface to Playford's "Dancing Master" the writer commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators."

> * * *

A word about the very high trumpet parts of Bach. Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i., p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as Clarin-bläser (Clarin-players) and Principal-bläser (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the Clarin-bläser obtained great command of these upper notes, while the Principal-bläser were seldom' required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The Clarin-bläser were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments.



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Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the



Programme-music has in a certain sense existed from the early days of music. Dr. Frederick Niecks, in his "Programme Music in the Last Four Centuries," begins with the vocal compositions of Jonnequin, Gombert, Josquin Deprès, and others. "It was the French school of clavecinists, culminating in François Couperin, that achieved the first artistically satisfactory results in programme music." And Niecks quotes titles from preceding French lutenists, from Dennis Gaultier, for example. Gaultier died about 1660-70. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,—"Actæon," "Phaëton," etc.,-with elaborate analyses by J. T. Hermes. The pamphlet of Hermes was recently reprinted. There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.""

Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform."

Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "Ex ungue leonem; Patriae inserviendo consumor; Oderint dum metuant; Per aspera ad astra"?

And has not Hans Huber written a "Böcklin" Symphony, in which certain pictures of the imaginative Swiss painter are translated into music, and Stanford a symphony on pictures by Watts?

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Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory over the Dutch Fleet by Admiral Duncan," with its programme from "Adagio: the stillness of the night, the waves of the sea, advice from Captain Trollope" to "Acclamation of the populace, 'God save the King.'"

On the other hand, there is a subtle meaning in the speech of Cabaner, as quoted by Mr. George Moore: "To portray silence in music, I should need three brass bands."

* *

The following sayings of Beethoven, taken from "Beethoven: The Man and the Artist, as Revealed in his own Words," compiled and annotated by Friedrich Kerst and edited by Mr. H. E. Krehbiel (New York, 1905), may well be quoted here:—

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your

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moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! holy!' Who can give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814).

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

* *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.*

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings. The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cel os, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every

* See the volume of folk-songs collected by Professor Kuhac, of Agram.

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twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

The third movement is practically the scherzo. Allegro, F major, The thesis of the theme begins in F major and ends in D minor; the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d'allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto.

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Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."



One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journees" (sic); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"; and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley, and the overture to "Masaniello," by Caraffa (sic) ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it



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"Bleak and drear, so gray and chill The sea gulls hovering, crying shrill; What this mystery called Life? Why the ever-changing strife of the restless Ocean?"

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will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

* *

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752–1817) composed a symphony, "Tone Pictures of Nature" (1784), with a programme almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; St. Petersburg, March 1, 1833; in Spain, in 1866, at Barcelona.



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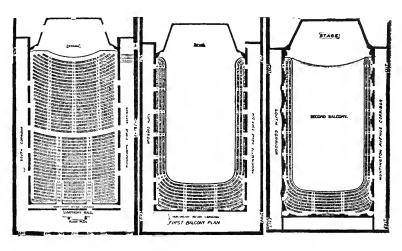
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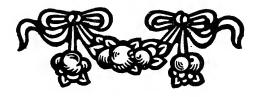
Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the

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SATURDAY EVENING, OCTOBER 19, at 8 o'clock.

PROGRAMME.

D'Indy . . "Wallenstein," Trilogy, after the Dramatic Poem of Schiller, Op. 12. First time in Boston

I.] Wallenstein's Camp.

II. Max and Thekla (The Piccolomini).

III. The Death of Wallenstein.

Liszt . . . Concerto in A major, No. 2, for Pianoforte

Wagner The Emperor's March

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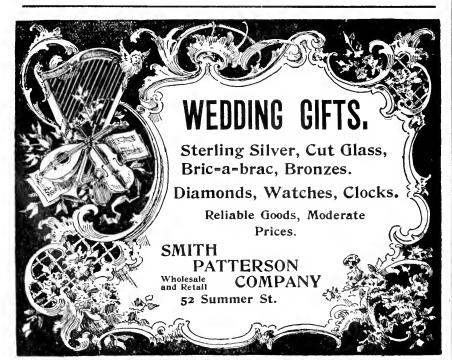
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"Wallenstein," Trilogy (after the Dramatic Poem of Schiller)
Vincent d'Indy

(Born at Paris, March 27, 1852*; now living in Paris.)

The first work of Vincent d'Idny that was performed in Paris was his "Ouverture des Piccolomini," which was produced at a Pasdeloup concert, January 25, 1874. This overture, the second part of the "Wallenstein" trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The "Wallenstein" trilogy was begun in 1873-74. It was completed about 1881.

The third movement, "La Mort de Wallenstein," was first performed at a Pasdeloup concert ("Concert Populaire") in Paris, March 14, 1880.

The first movement, "Le Camp de Wallenstein," was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Pasdeloup conductor, in Paris.

There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 10, 1888.

Among the other performances in the United States are the following: Chicago: Chicago Orchestra, Theodore Thomas conductor, "Wallenstein's Camp," October 27, 1900; the complete trilogy, April 6,

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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1901; Theodore Thomas's Orchestra, as it is now called, Frederick A. Stock conductor, "Wallenstein's Camp," April 6, 1907. Cincinnati: Cincinnati Orchestra, Mr. Van Der Stucken conductor, "Wallenstein's Camp," December 19, 1903, January 27, 1906.

It seems that, when "The Death of Wallenstein" was first performed in Paris, there was an argument, an explanatory programme, for a contemporary reviewer then discussed the possibility of translating into music "Rêves héroïques de gloire et de liberté," "Trahison," "Mort." while he admitted d'Indv's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is without a programme of any sort whatever.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indv is that it paints with foreible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. instance, in the first part, 'Le Camp,' * after the slow valse, comes the

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—
"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry and plunder of the country; have all swollen the soldiery with an idea of interminable sway.
"Of Schiller's opinion concerning the Camp, as a necessary introduction to the translation."

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto

to the work:-

"'Not He it is, who on the tragic scene Will now appear—but in the fearless bands Whom his command alone could sway, and whom His spirit fired, you may his shadow see, Until the bashful Muse shall dare to bring Himself before you in a living form; For power it was that bore his heart astray—His Camp, alone, elucidates his crime."

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savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly

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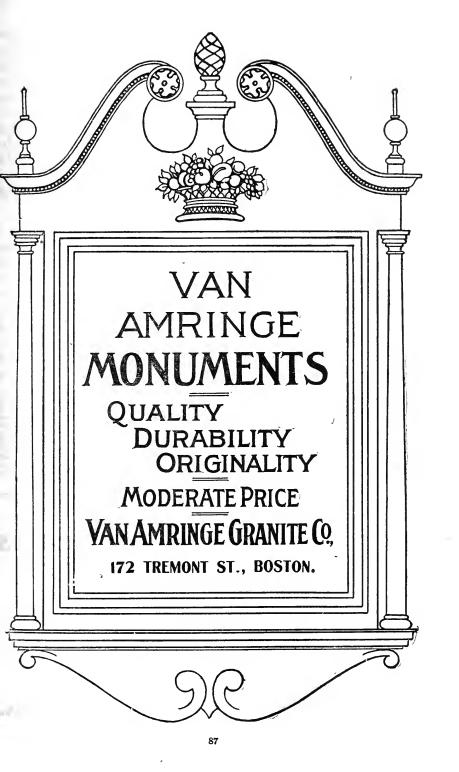
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powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre, —all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments."

* *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4, is dedicated to Henri Duparc.* It is in the general nature of a scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the

*Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck prompted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault, In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. His chief works are a symphonic poem, "Lenore" (composed in 1874–75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony Concert, December 5, 1896), an orchestral suite, a 'cello sonata (unpublished), a set of waltzes for orchestra (1874), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874–78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

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other a theme, B minor, Allegro moderato e giocoso, 2-4, in a fugal passage.* This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and elarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, Largo e maestoso, 4-4, the presence of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

"Max and Thekla" ("The Piecolomini"), Andante, Allegro, Adagio, E-flat major, B major, G major, E-flat minor, 4-4, is dedicated to Jules Pasdeloup.† There is a short introduction full of bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

*Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674-1739), who wrote quartets, quintets, and sextets for bassoons.

(1674-1730), who wrote quartets, quintets, and sextets for bassoons.

† Jules Étienne Pasdeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 15, 1887. At the Paris Conservatory he gained the first prize for spidge in 1832 and the first prize for pianoforte playing in 1834. He afterward took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1857 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1867 he moved to the Cirque Napoléon, and on October 27 began his Concerts Populaires. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868-70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterward established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchiman, he knew not chauvinism in art. a patriotic Frenchman, he knew not chauvinism in art.



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Max Piccolomini is then characterized by an expressive theme, Andante, E-flat major, 4-4, which is given first to the clarinets and horns, afterward to the full orchestra. This theme is developed at length. The kettledrums interrupt, but the motive is repeated, and, varied, gains in emotional intensity. Brass and drums hint at the tragic ending, but the tempo changes to Allegro risoluto, and a motive built on the first measure of the Max theme is associated with a dialogued motive for violin and 'cello. The fate motive of the introduction enters. There is an energetic development of this theme and of that of the Allegro risoluto. This leads to a section in B major, Andante tranquillo. The clarinet, accompanied by tremulous strings, sings a theme that may be named the Thekla or Love motive. This theme is repeated by violas and 'cellos, and it is combined with the theme of Max. The love scene is interrupted by the entrance of Wallenstein's typical motive (brass, maestoso), which is now passionate and disquieted. The Allegro risoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament: her theme now appears in E-flat minor. There is a final recollection of Max (theme for first horn), and the end is mourning and desolation.

III. Wallenstein's Death, Très large, Allegro maestoso, B minor.

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2-2, is dedicated to Camille Benoït.* "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which however, is changed. The Thekla motive comes again, and another maestoso passage follows. The trilogy ends sonorously with the introduction used as a foundation.

**

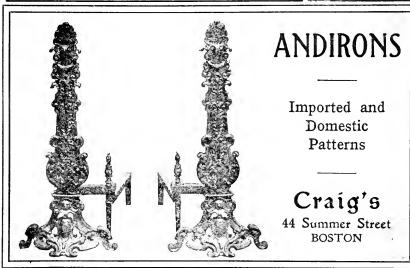
The trilogy is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettle-drums, bass drum, cymbals, eight harps, strings.

* *

The following biographical sketch of Mr. d'Indy was prepared from information given by the composer himself and from H. Imbert's article in "Profils de Musiciens" (Paris, $s.\ d.$):—

His family wished him to be a lawyer, and so against his wish he

*Camille Benoît, since 1805 conservateur at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, PEnchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes," He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1887). He has translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he has arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).



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studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and opéras de salon were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

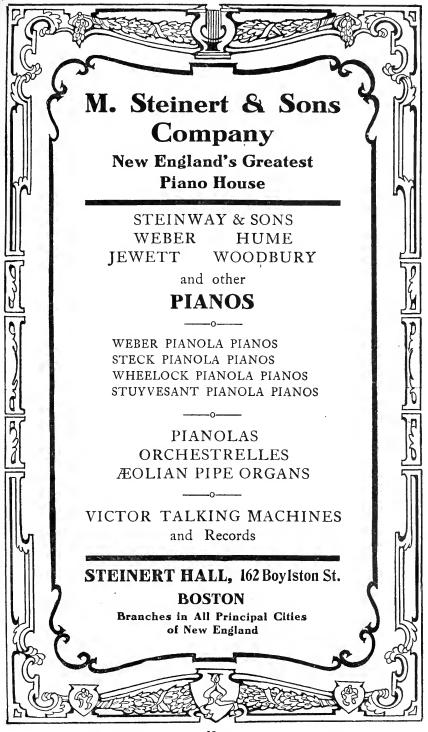
D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Dupare, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

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In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers every two years. His successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Dupare, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free.



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It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Mountain Poems," suite for piano (1881); "The Enchanted Forest,"



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symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); the symphonic pictures, "A Summer Day on the Mountain"; Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

* *

D'Indy's latest orchestral works are the Symphonic Pictures entitled "Jour d'été à* la montagne,"—"Aurore," "Jour," "Soir," inspired by a prose poem of Roger de Pampelonne, first performed at a Châtelet concert in Paris, Colonne conductor, February 18, 1906; and "Souvenirs," an orchestral poem in memory of the composer's wife, first per-

*This is the title as announced at the time of performance and later by the publisher. The Mercure Musical, reviewing a later performance, referred to the work as "Jour d'été dans la montagne."

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* *

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinek's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, 'cellist.

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These works by d'Indy have been played in Boston:-

Orchestra: Variations, "Istar" (Symphony Concerts, February 18, 1899, April 13, 1901; December 2, 1905, led by the composer). Suite, "Médée" (Symphony Concert, February 10, 1900). Symphony for orchestra and piano on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31, 1903). Entr'acte from "The Stranger" (Symphony Concert, March 5, 1904). Choral variations for saxophone and orchestra (first performance, Boston Orchestral Club, January 5, 1904). Symphony in B-flat major, No. 2 (January 7, 1905; December 2, 1905, led by the composer).

Chamber Music: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, November 18, 1901, Hoffmann Quartet Concert, November 28, 1905). String Quartet, Op. 45 (Kneisel Concerts, December 3, 1900, December 5, 1905). "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901, March 28, 1904, the composer with the Longy Club, December 11, 1905). Trio for clarinet, 'cello, and pianoforte, Op. 29 (Longy Club, March 31, 1902; the composer and Messrs. Grisez, clarinet, and Keller, 'cellist, December 11, 1905). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and piano—the accompaniment was originally for orchestra—



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(Longy Club, January 5, 1903, Messrs. Longy and Gebhard; the composer and Mr. Longy, December 11, 1905).

Lyric Works: "Ste. Marie Magdeline," cantata for solo voice (Miss Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906). "Sur la Mer," chorus for female voices (Choral Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal (Mme. Alexander-Marius, January 22, 1902). "Clair de Lune," "Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902, January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904). "Plein Air," from "Poème des Montagnes" (Mme. Hopekirk, November 13, 1905). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905).

* *

MUSIC TO SCHILLER'S "WALLENSTEIN."

Schiller wrote his trilogy, "Wallensteins Lager" (first part, Prelude in one act, "Die Piccolomini" in five acts; second part, "Wallensteins Tod," a tragedy in five acts), from October 22, 1796, to March 17, 1799, but there were frequent interruptions. It is said that he sketched his "Wallenstein" in 1791, but that it was not until 1798 that, acting on Goethe's advice, he decided to make the work a trilogy.

"Wallenstein's Camp" was first performed, October 12, 1798, at the opening of the new theatre-hall at Weimar; "The Piccolomini" was first performed at Weimar, January 30, 1799, on the birthday of the Duchess Luise; "The Death of Wallenstein" was performed for the

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first time, April 20, 1799, in the ducal theatre at Weimar. The trilogy was first published at Stuttgart in June, 1800.

* * *

MUSIC FOR THE PLAYS.

Music to "Wallenstein's Camp" by Bernhard Anselm Weber (unpublished). First performed at the Royal National Theatre, Berlin, November 28, 1853; was played into the middle of the nineteenth century at Berlin.

Music to "Wallenstein's Camp" by Franz Destouches (unpublished). Composed in 1855 and performed that year at the Ducal Theatre, Weimar. The music of Destouches to the song in this prelude, "Wohl auf, Kameraden, aufs Pferd," remains to-day in Germany the most popular of many settings.

Music to "Wallenstein's Camp" by K. D. Stegmann (Berlin, September 20, 1805).

Music to "The Piccolomini" by Karl Wilhelm Henning (unpublished). Composed in 1828 and first performed in that year at the Royal Playhouse, Berlin; overture, entr'actes, and incidental music.

Music to "The Death of Wallenstein" by Karl Wilhelm Henning (unpublished). Performed for the first time, November 11, 1829, in the Royal Opera House, Berlin; overture, entr'actes, incidental music (march and battle scene).

Music to "The Death of Wallenstein" by Karl Gustav Kupsch (unpublished). Composed and probably performed in 1845, when Kupsch was music director of the City Theatre in Freiburg (Breisgau). This music was famous in its day; overture, four entractes, incidental music (march, battle scene, horn and trumpet fanfares).

Music to "The Death of Wallenstein" by August Pabst (unpublished).

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Composed for the City Theatre of Königsberg and first performed there in 1859. Though it was highly praised, it did not make its way into other theatres. Overture, entr'actes, and incidental music. The "Pappenheim" March was introduced in its old and original form in the third act, and is used as thematic material in other numbers of the score.

CONCERT WORKS.

March and Battle Symphony in D major ("The Death of Wallenstein," act iii.) by Bernhard Anselm Weber. Dedicated to Prince Louis Ferdinand of Prussia. The orchestral parts were published in Berlin toward the end of 1804.

"Characteristic" Overture to "Wallenstein's Camp," Op. 6, by George Andreas Henkel. "This overture, written in popular style and of no artistic importance, might well serve as a prelude to the play." The orchestral parts were published at Fulda in 1831.

Overture to the "Wallenstein" Trilogy (MS.) by Emil Büchner. Composed in 1853 and first performed at the Schiller Festival, November 10, 1853, at the Hotel of Poland, Leipsic, with great success. The composer conducted, and was not only praised by David and Moscheles, but Liszt, who became acquainted with the overture in 1855 at Meiningen, where Büchner was court conductor, thought so highly of it that he recommended it for performance at the opening of the Tonkünstler-Versammlung at Meiningen in August, 1867.

Overture to "Wallenstein's Camp" by Friedrich Rosenkranz (unpublished). Dedicated to the Prince Regent Wilhelm, it was composed for the Schiller Festival of 1859 and performed for the first time, under the direction of the composer, in the City Theatre of Augsburg. This overture was often heard in concert halls, and until a very recent date it was used as a prelude to the play in many German theatres. The



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prince regent was not ungrateful: he gave the composer the title of Royal Music Director and the silver medal for art.

Overture to "Wallenstein's Camp," in C major, Op. 23, by Louis Schlottmann. Composed in 1866 and performed for the first time, April 6, 1867, at the Singakademie, Berlin, when it was conducted by Bernhard Scholz. The score and a pianoforte arrangement for four hands were published in Berlin in August, 1869.

Overture to "Wallenstein's Camp," in C major, Op. 62, by Sigmund Kerling. The orchestral parts were published in February, 1876, and a pianoforte arrangement (two hands) in 1879 at Bremen.

"Wallenstein" Symphony (or "Symphonic Tone Pictures"), Op. 10, by Joseph Rheinberger. Composed at Munich in 1866, it was performed for the first time in November of that year at a subscription concert of the Musical Academy in Munich. The composer conducted. There are four movements:—

- I. Allegro: "Wallenstein," with the motto:—
 - "Ja! schon ist mir die Hoffnung aufgegangen. Ich nehme sie zum Pfande grössern Glück's."
 —"Die Piccolomini," 2 Akt, 3 Scene.
- II. Andante: "Thekla," with the motto:—

"Wir haben uns gefunden, halten uns Umschlungen fest und ewig."

—"Die Piccolomini," 3 Akt, 5 Scene.

- III. Scherzo: "Wallensteins Lager und Kapuzinerpredigt."
- IV. Finale: "Wallensteins Tod," with the motto:

"Der Sonne Licht ist unter,
Herab steigt ein verhängnissvoller Abend."
—"Wallensteins Tod," 4 Akt, 8 Scene.

The Capuchin's sermon is the trio of the scherzo, and here, as in d'Indy's movement, the bassoon has an important part. Rheinberger's

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symphony was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, December 5,

1885.

"Wallenstein's Camp," symphonic poem by Friedrich Smetana. Composed in 1859, when Smetana was director of the Philharmonic Society at Gothenburg, Sweden, this poem was intended to be played as an overture before the performance of Schiller's drama. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 2, 1897.

"The 'Wallenstein' Trilogy," symphonic tone pictures by Heinrich Schmidt (MS.). Composed, "after the manner of the new-German school," at Bayreuth in 1885. I cannot find a record of any perform-

ance.

OPERAS.

"Wallenstein," German opera by August Ritter von Adelburg, text after Schiller's trilogy. Composed about 1860, it has not been.

performed, as far as I can learn.

"Wallenstein," opera after Schiller's tragedy, music by Pietro Musone, produced at the Teatro del Fondo, Naples, August 19, 1873. The chief singers were Miss Rubini and Messrs. Viganotti and Maurelli. The opera had short life.

"Wallenstein," opera in four acts, based on Schiller's trilogy, music by Luigi Denza. Performed for the first time at the Teatro del Fondo,

Naples, May 13, 1876, with success.

"Wallenstein," opera after Schiller's tragedy, with text by Panzacchi and Lauzières, music by G. R. Ruiz, produced at the Teatro Communale, Bologna, December 4, 1877. The love of Max for Thekla is the chief motive. The chief singers were Mme. Musiani and Messrs. Clodio, Souvestre, and Novara.

"Wallenstein," opera, music by Filippo Buccico dei Marchesi della Conca. I am unable to find any record of performance. Italian

journals in 1881 announced the completion of the opera.

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The "Reiterlied" in "Wallenstein's Camp" stirred these composers: C. G. Körner (unpublished) in 1797 before the play was printed; C. F. Zelter, 1798, for Mus. Almanach (in 1804 it was arranged at Goethe's request for chorus and orchestra for theatre use at Weimar); J. R. Zumsteeg ("Kleine Balladen," IV. 4); R. von Krufft; J. H. C. Bornhardt; Chr. Schulze; C. J. Zahn, of Tübingen, who has been named as the author of the well-known melody; J. H. Stuntz (composed for Munich; he also composed a chorus for "Wallenstein's Camp," "Es leben die Soldaten," to be sung behind the seenes with guitar accompaniment).

Thekla's first monologue, "Dank Dir für deinen Wink" ("The Piceolomini," act iii., scene 9), music by J. F. Reichardt (Schiller's

Lyrical Songs).

Thekla's second monologue, "Sein Geist ist's, der mich ruft" ("The Death of Wallenstein," act iv., scene 12), music by J. F. Reichardt (Schiller's Lyrical Songs); H. C. Ebell (1801) for voice and pianoforte.

song, ''Der Eichwald brauset, die Wolken ziehn" Thekla's ("Maiden's Lament," from "The Piceolomini," act iii., seene 7), music by J. R. Zumsteeg, J. F. Reichardt (Schiller's Lyrical Songs); C. F. Zelter, 1801 (twelve songs with pianoforte); Franz Schubert, Op. 58, No. 3 (but there are three settings, 1811, 1815, 1816; the accompaniment was orchestrated by F. Lachner in 1859 for Munich and by Ferdinand Hiller for Cologne); J. Rheinberger, Op. 57, No. 7 ("Wache Träume"), for middle voice; Iver Holter, Op. 5, No. 3; and by W. J. Tomaschek, C. G. Reissiger (in Op. 61 for middle voice); L. Berger, Op. 35; C. Wagner; G. Bachmann (1799); C. E. F. Weyse; F. A. von Lehmann; J. N. Batka, Op. 22; A. Reichel, Op. 7; F. W. C. Fürst von Hohenzollern; C. Arnold, Op. 22; B. Klein ("Six Songs for Soprano"); F. von Mosel ("Six Songs"); F. von Dalberg; F. Streben,

This list of music suggested by Schiller's trilogy is by no means

complete.

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Mr. RUDOLPH GANZ was born at Zurich in 1877. He made his first appearance in public when he was ten years old, as a violoncellist, not as a pianist. Two years later he played the pianoforte in public, but his serious studies began when he was about sixteen years old, with his uncle. Carl Eschmann-Dumur. Mr. Ganz studied afterward with Ferruccio Busoni, and made his first appearance in Berlin as pianist and composer late in 1899. In 1901 he went to Chicago to live, as the successor of Arthur Friedlieim in a music school. He resigned this position in 1905 to devote himself to concert playing and compo-His first appearance in Boston was at a Kneisel Quartet Concert, January 9, 1906 (Chausson's Pianoforte Quartet in A major, Op. 30). He played at a concert of the Boston Symphony Orchestra in Boston, March 24, 1906, Liszt's Concerto in E-flat major, No. 1. He gave a recital in Steinert Hall, March 26 of that year,—pieces by Brahms-Handel, Alkan, Ravel, Debussy, Grieg, and Liszt. He gave another recital in Steinert Hall, February 5, 1907,—pieces by Brahms, Dohnányi, Schumann, Chopin, Debussy, and Liszt. His second appearance with the Kneisel Quartet in Boston was on January 15, 1907 (Schumann's Pianoforte Ouartet in E-flat major).

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(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto, as well as the one in E-flat, was probably composed in 1848. It was revised in 1856 and in 1861, and published in 1863. It is dedicated to Hans von Bronsart,* by whom it was played for the first time January 7, 1857, at Weimar.

The first performance in Boston was at a concert of Theodore Thomas's orchestra, October 5, 1870, when Anna Mehlig† was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title, "Concert symphonique," and, as Mr. Apthorp once remarked, the work might

*Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, St. Petersburg, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1865–62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1806); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck.

† Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1860, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. Since her marriage she has lived in Antwerp.

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be called a symphonic poem for pianoforte and orchestra, with the title, "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. Adagio sostenuto assai. A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, Allegro agitato assai, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, Allegro moderato. which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, Allegro deciso, in which rhythms of already noted themes are combined, and a new theme appears (violas and 'cellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly

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in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905.

ENTR'ACTE.

ARE THE ENGLISH BECOMING MORE MUSICAL?

BY DR. CHARLES W. SALEEBY.

(From the Pall Mall Gazette.)

When questions are raised as to the modification of any of the characters of a living species, the modern biologist, well assured that acquired characteristics are not transmitted by inheritance, is careful

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to analyse the alleged facts from his own standpoint. In the case of man, the inquiry is complicated by a unique factor, to which, indeed, we owe an incalculable debt. This is the factor introduced by the human, and only human, power of recording achievement, so that it may be stored up for future generations. Thus man has, in effect and within sharp limits, evaded Nature's denial to living species of the powers of transmitting acquirements. Acquirements are, in a sense, transmitted; else, for instance, neither could I write nor the reader read, unless we were geniuses so consummate as to create these arts for ourselves. Upon this power of recording and transmitting achievement extra-biologically—that is to say, quite apart from and outside of the germ-cell—depends the traditional progress of mankind. It has no necessary relation to racial progress, and is quite compatible with racial (i.e., biological) decadence, as history proves at large.

If the Lamarckian doctrine of heredity be denied, as it must be, it follows that the sole factor of racial progress is some form of natural or artificial selection, individuals progressive in the character under consideration being selected, as against others, to perpetuate the species, and thereby, according to the laws of heredity, to transmit their progressive characters to the next generation.

These are some of the preliminary assumptions with which one is already furnished when there arises such a question as "Are we

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becoming more musical?" Contemplate the Queen's Hall any of these evenings, and observe the tightly-packed crowd, standing in what is described, with a pretty wit, as the "promenade," inhaling an atmosphere which you could not cut with a knife, and listening intently, not only to the masterpieces of Beethoven and Wagner, or even the austere grandeurs of Brahms, but actually to new compositions of vast length and corresponding tenuity, but with sincerity at least. As has often been observed, this spectacle would have been utterly incredible to our forefathers, and is probably not to be matched anywhere in the world at the present time. *Ergo*, says the optimist, we are becoming more musical.

This I entirely disbelieve, simply because, knowing that we gain nothing inherently by our fathers' attendance at concerts, I am left with the factor of selection alone to account for any such racial change. I should certainly not assert that the liking for music is without any "survival value," and may not promote psychical health, and so tend towards making its possessor favoured in the modern struggle for existence. If musical faculty had never had any survival-value, or value for life, it would never have been evolved, whether in the birds or in man. But, of course, no one would suggest that the immensely creditable contrast between present audiences and their fathers was the result of such a selective process—except in a quite

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infinitesimal degree. In the substantial absence of this, and of Lamarckian inheritance (by which we could listen to Brahms because our fathers listened to Costa and Balfe, and so enabled us to begin where they left off), it is a necessary truth that we are not becoming more musical—in the only useful sense of the words.

What, then, is happening, the facts not being in question? Is it not patently absurd to deny that we are becoming more musical if we listen raptly to Brahms—even Brahms—whilst our fathers not merely found him dull, but—which is far worse—enthusiastically worshipped trash as treasure? Not at all: an obvious and adequate explanation is at hand, which conforms perfectly with scientific fact and common experience. A vital character, as I have often said here, is the product of the multiplication of the inherited potentiality-it is no moreby the factor of environment: thus all vital characters are products of both heredity and environment—many controversies on this subject being quite beside the point. But it must surely be the case, with a creature so complex as man, that the utmost is never made of his inherent potentialities. *Ideally* environed—or educated, in the exact and only adequate sense of the word—Shakspeare would have been a greater writer than Shakspeare. It is not that no one is perfect, but that no one expands even as far as his predestined limits. Our case merely shows that the musical faculty—which is far less extensively

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educated than the visual faculty and the literary faculty, for instance—was not developed in our fathers, whose potentialities were just as good as ours. In the absence of anything remotely approaching stringent "musical selection" there is no other explanation, nor is any other necessary.

It may be added, also, that the fact of education, otherwise conceived, is the fact of "adaptation to environment," a supreme and absolutely universal principle of all life whatsoever. The Queen's Hall audience of to-night is so adapted or educated. Had it never heard the reality it would be content with imitations of music, as its fathers were: as content as the invalid soon becomes with his sick-bed or the many with bad literature, the slave with his chains, or the microbe with a modified culture-medium. All life has some capacity for adaptation, and Mr. Wood, for instance, is only beginning to teach us the capacity of that capacity in respect of music.

COLORED VOICES.

Mrs. Northesk Wilson, lecturing in London, said that voices have colors, and that these colors reveal character.

Mme. Melba's voice, according to Mrs. Wilson, is a "high blue, splashed occasionally with purple." The voice of Mr. Forbes Robertson is "violet speckled with green, which is the color of the depressed." If your voice is a light green, you are "adaptable"; but, if it is "a species of gaslight green," you have "religious feeling tinged with fear." The voice of a philanthropic woman is pink, while one of pale gray—without the slightest dash of heliotrope—comes from a person of highly intellectual parts. The singing of Mme. Alice Gomez suggests orange.

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Mme. Gomez was born at Calcutta. Her father was a Spaniard, her mother was of Portuguese descent. It would seem as though her voice should be dark and tawny, like old port that is bought at a corner grocery.

Let us suppose that Mme. Gomez's tones were yellow, not orange. What would the symbolism be? As a rule, nearly all men, civilized or barbarous, have regarded the color with distaste. The Chinese and the dwellers in the Malay countries are an exception. The Tormentors of the Inquisition, the headsmen of many lands, the murderer in Spain about to be executed, were clad in yellow garments. Jesters and fools wore yellow, or yellow and green. In England yellow is avoided by Cornishmen, and in other parts of England it is supposed to convey or betoken rheumatism.

Some months ago the *Pall Mall Gazette* published this interesting statement, and added: "A doctor of Penzance told in print the other day how a man consulted him for lumbago. The patient was surprised to find himself suffering, because he had always worn a catskin vest; but on minute examination of this article he discovered a few yellow hairs in it. That explained the misfortune. He told the doctor how a man he knew, a bragging, reckless youth, walked from Newquay to Bodmin wearing a yellow necktie, just for bravado. Rheumatic fever seized him that night."

A person who has heard the chimes at midnight and seen the seven

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123. SEND FOR CIRCULAR.



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stars has in the morning a dark brown taste in his mouth. This is a well-known physiological fact. Mrs. Wilson goes so far as to say that an inebriate has a dark brown voice. It is not necessary now to inquire in a spirit of scientific investigation whether what are popularly described as "a gin voice" and "a beery voice" are species of "the dark brown." Mrs. Wilson says that if a tosspot, even if he be the most indefatigable two-handed drinker, signs the pledge and keeps it, he will be rewarded with "the deep blue hue of purity." But the Rajput farmers refused to sow their fields with indigo, when that crop was very profitable, because the product ultimately would be blue, and, though blue to many is the emblem of love, truth, and constancy, the Zezidis of Mesapotamia cannot abide the color in their houses or in their dress, and they reject even the innocent donkey because his ashy gray approaches blue.

Mrs. Wilson speaks of "a jealous person with a voice that looks like a patch of burnt sienna, streaked with tongues of fire and struck by lightning." (By the way, how does any one see a voice?) She does not speak of the brass voice, of the silvery, of the German silvery, or of the "shrill-edged shriek of a mother" dividing the "shuddering night." Of what color is the voice that is as vinegar to the teeth?

"If a person learns that he has an immoral voice, he can decide to rectify his disposition. After a while, if he persists in the straight and narrow path, his voice will change as his disposition alters." Was this the reason why Mr. Jean de Reszke sang as a blameless tenor after some years spent as a dissolute baritone? Is this the reason why many contraltos by nature would fain be sopranos and ruin their voices in the endeavor?

This reminds us of a sad accident that happened to Miss Sinah Cartwright, a girl of nineteen years, who worked for a cake-maker at

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Ashton-under-Lyne, England. Her hair was caught in a revolving shaft; a quantity of hair was torn from her head, her scalp was injured; she suffered severely from shock.

Miss Sinah was not only interested in the cake industry, she was a "trained vocalist." She was the leading soprano at Rycroft chapel, and for special engagements at local concerts she was in the habit of receiving a guinea or half a guinea.

She brought an action against her employer for compensation. Before she lost some of her hair and suffered from shock, "she was able to reach top C above the treble clef easily, but after it she could only get the B-flat with difficulty." She had tried to sing at one or two concerts, but her vocal powers were impaired. "Her doctor told her that she must not appear on a platform again till she could sing 'Rejoice greatly." This made some of the loungers in court laugh. Laughter is easily provoked in any court, especially when the case is a tragic one.

Furthermore, after the accident, whenever Miss Sinah attempted to sing, she had a pain in her head. "She had not attempted to reach 'top C' on a public platform since the accident."

The defence was that the plaintiff had incurred her injury by her own voluntary act. The jury could not agree, and she is not rejoicing greatly.

Let us return to Mrs. Northesk Wilson.

Her color theory is not original with her. Mr. Benjamin Lumley, a shrewd, bustling, pompous person, who was for twenty years director of Her Majesty's Theatre in London, wrote "Reminiscences of the Opera," a singularly entertaining book. It was published in 1864, with a portrait of the ingenious and splendidly whiskered author.

In this book Mr. Lumley tells of a person with whom music and colors were so intimately associated that whenever he listened to a singer a

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color corresponding to the voice became visible to the eyes. Therefore a voice can be seen. "The greater the volume of the voice," says Lumley, "the more distinct is the color, and, when the voice is good, the high and low notes are of the same color; whereas, if different colors appear during the performance of the same singer, the voice is naturally unpleasant or has been forced out of its natural register."

Lumley then gives a chart of vocal colors. Patti's voice was a light and dark drab, with occasional touches of coral; Mario's was a beautiful violet, more like satin than velvet; Sims Reeves's was a golden brown, something like shot-silk. "Tamberlik, a carmine, but unequal, on some notes the color very strong and on some notes scarcely any color. The voice like a cannon when fired, a flash succeeded by haziness, but the flash very brilliant whilst it lasts." He thus describes the voices of twenty other singers famous in their time. Clara Novello's voice was: "Tomata (sic), always the same, but a cold, glaring color"; and of Penco's he said: "Some notes yellow, like a beautiful canary color, but some notes are like yellow ochre, a vulgar yellow."

The faculty of seeing colors when listening to singers was sometimes a source of pain to Lumley's friend. There were voices that "caused an appearance of the colors of snails, stale beer, sour milk, curry powder, rhubarb, mud splashes, and tea leaves from which the water has been strained."

German singers were not in fashion when Lumley's friend was thus amusing himself, otherwise these last named colors might well have characterized voices made in Germany. The gallant Lumley prefaces the list of unpleasant comparisons by saying, "I do not mention names."

This characterization of a voice by a color is only a phase of the phenomenon named by some "colored audition." The subject has interested both men of science and fantastical writers from about the

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middle of the eighteenth century to the present day; from the Jesuit Father Castel, who found a relationship between the seven notes of the scale and the seven colors of the spectrum, to Lady Archibald Campbell, with her thin and queer book on "Rainbow Music"; from J. L. Hoffmann (1786) to Dr. L. Destouches; from Goethe to Galton. There are the tables of experiments made by Dr. Suarez de Mendoza, Professor Flournoy, by Bleuler and Lehmann, and many others; there are the fantasias of Huysmans and others.

J. L. Hoffmann, for example, described the human voice as green. To a medical student examined by Lussana, in 1864, the bass voice was a deep shade, the tenor was chestnut, the soprano was red, and the voice of a young girl in speaking was azure blue, while that of a woman from twenty-five to thirty years old was violet. This student's brother "saw" voices in the same way.

To a public officer fifty years old who was examined by Lauret in 1885, mezzo-soprano was clear yellow, soprano was yellowish or white and pure white, tenor ranged from deep yellow to a canary color, bari-

tone was chestnut to yellow, bass was a dark chestnut.

And so other sounds, and numbers, geometrical figures, odors, contacts, proper names, names of days, months, dates, epochs, consonants, vowels, all suggest colors. Some hear in a starry sky an acute sound. Mention the name Joseph to another and he sees a yellow shape, while Jacob reminds him of chestnut; to still another the smell of onion and garlic is green. Suarez de Mendoza examined a normal man of forty years, an amateur musician, to whom "Aïda" was blue; "The Flying Dutchman," a misty green; "Tannhäuser," blue; and the overture to "Struensee," the color of wine-lees. One sees the music of Chopin as yellow; another has toothache listening to "Don Giovanni."

Any one who wishes to study these correspondences of sound, color, odor, should read Dr. Jules Millet's "Audition Colorée" (Paris, 1892) and "La Musique et quelques-uns de ses effets sensoriels," by Dr. L.

Destouches (Paris, s. d.).



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THE MODERN SPIRIT.

(From the Pall Mall Gazette.)

In the curious little letter published in these columns yesterday evening over the signature "A Critic," a sentence was published which, whatever be the responsibility of the gentleman who is accountable for it, should not be allowed to pass altogether without some comment. "Modern musicians," we were informed, "generally will probably differ from you as to the suitability of Mozart and Handel" in regard to the incidental music of the theatre, "and will thank Heaven that all music is *not* as Mozart's nor as Handel's."

Now we really cannot see in this connection matter for so vehement a thanksgiving. It is true, indeed, that if all music was the mere imitation of these two singular masters there would be a strange monotony in the musical art, and for that reason alone it is clear that the words used in this column a few days ago—''all music is not as Mozart's nor as Handel's"—could not be supposed to bear that limiting interpretation: not in reason, for one naturally writes for reasonable beings.

The meaning then is clear. And we repeat that thanksgiving over the patent fact that all music is not inspired by a genius like that of Mozart or Handel is not altogether intelligible. Yet some hint of

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meaning may be discovered in that epithet "modern." "Modern musicians will probably differ."... It is in that contemptuous note of modernity, with its all-sufficing content, that an opportunity is afforded for words which should not be without their usefulness in their general reference to the whole province of musical art, past and present.

We by no means desire to be ranked among those who confine all their attention to the known and admired works of the past rather than to a newer and more contemporary spirit. We reserve that privilege for old age, when, as one is led to suppose, the habit is incorrigible. At the same time we approve still less of that narrow and unsympathetic attitude which cannot away with anything in musical art which has upon it the seal of a past, the forms, and only the forms, of which differ from those of the present.

Now we are of them that hold the art of music to be progressive only in a limited sense. There was undoubtedly a period when it lay in its cradle, crude and undeveloped, and stood greatly in need of growth and increase of substance; while it was undergoing that growth it might undoubtedly be described as being in a progressive state. But once arrived at maturity—and it reached that stage long before the hour of Mozart—all that was possible to it was a transformation of form, a renewal of soul. And through many such a transformation it has since passed.

It is therefore easy to fall into the error of regarding the spirit of any particular musical period with exclusive admiration; and it is easier still to accept the modern spirit as the only possible interpretation of the art. To do so is indeed the privilege of the very young and the rather ignorant; yet it is not an unnatural pose, although it altogether blinds its believers to the absurdities into which it is possible to carry

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them, and induces a superior attitude towards art, which claims the greatest reverence and the gravest attention.

For into what a strange pass has it carried the critic whose remarks have led us into these comments! For the sake of a youthful interpreter of the modern aims of music we are actually asked to look upon Mozart with pitying indulgence, and to pass by the claims of the eighteenth century as a musical period for the sake of a gentleman who has a particular call upon our attention because he is what is known by the name of a "conscientious artist." And by what name should such triflers as Mozart or Handel be described—these two passé musicians, for the rarity of whose genius we are asked to offer thanks to Heaven?

From such a dilemma it is impossible to expect rescue save from an appreciation of the rich humour of the times. Here we are face to face with that creation of modernity, the high-souled and conscientious artist who thinks of nothing, dreams of nothing, eats nothing, drinks nothing, breathes nothing save that art of his, which it were almost degradation to write without a Capital. It will be understood, of course, that we make not in this description the slightest imputation against Mr. Edward German, who assuredly has talent enough to live down even the praises of his worshipper; we are merely dealing with that type of modern person sketched in these few choice words by our correspondent—a type which has been patented only in the past generation.

It is this type, to which we are firmly convinced that Mr. German does not belong, which holds fast by no traditions of the past, but only by the so-called aspirations of the present. We fear that Wagner did much to popularize it among a world of artists only too anxious to be permitted to lay aside influences which overshadowed and overwhelmed

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their own genius and capabilities. Then it was that there set in, and so rapidly spread, this attitude of genial pleasantry towards the great art of the past, and a very self-sufficient pose towards the capacity of the times for a kind of musical Zeit-geist.

It is an attitude and a pose which we shall not cease to deplore, since it contains so much that is ignorant and so much that is foolish. For work composed by modern musicians we have, where honour is due, as great an appreciation and admiration as such work undoubtedly demands. For the school which began with Chopin, and is now running to seed in the most corrupted and unamiable fashion, we have every proper respect and impartiality; for the school which followed hard on the heels of Wagner we have the temperate surprise and adoration which it assuredly claims; for the followers of Mendelssohn, Gounod, and Verdi we have that admiration which the names of these masters naturally inspire. But such admiration does not lead us into the smallest extravagance of disappreciation in regard to masters who gave music the high rank in the world which it now has, and without whom these names that we have mentioned could not expect to shine so clearly.

What began as a brief comment has, we fear, developed into a lengthy lecture. But we are not sure that the words are entirely useless. The modern pose in music, the pose of fleering at the past as unafflicted with speculative science, is far too widespread and harmful to be permitted articulate utterance without some protest. And it is, for the

rest, easy and charitable to protest against anonymity.

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THE EMPEROR'S MARCH . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This march was performed in public and under the direction of the composer at a concert for the benefit of the König-Wilhelm Society, Berlin, on May 5, 1871. Wagner had conducted it at a private concert in Leipsic a short time before. Theodore Thomas brought it out in Boston on December 1, 1871.

Wagner tells the story of the origin of this march in "What is German?" (A large portion of the article, which was published in the Bayreuther Blätter of February, 1878, was written probably as early as 1865.)

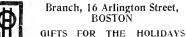
"We who, with the spirit of our great masters at heart, witnessed the physiognomic bearing of our death-defiant landsmen in the soldier's coat, we cordially rejoiced when listening to the 'Kutschkelied' and deeply were we affected by the 'Feste Burg' before the war and 'Nun danket Alle Gott' when it was over. To be sure, it was precisely we who found it hard to comprehend how the deadly courage of our patriots could whet itself on nothing better than the 'Wacht am Rhein'; a somewhat mawkish Liedertafel product, which the Frenchmen held for one of those Rhine-wine songs at which they earlier had made so But no matter, they might scoff as they pleased, even their 'Allons enfants de la patrie' could not this time put down 'Lieb Vater-

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land, kannst ruhig sein' or stop their being soundly beaten. When our victorious troops were journeying home, I made private inquiries in Berlin as to whether, supposing one contemplated a grand solemnity for the slain in battle, I should be permitted to compose a piece of music for performance thereat, and to be dedicated to the sublime event. The answer was: Upon so joyful a return, one wished to make no special arrangements for painful impressions. Still, beneath the rose. I suggested another music-piece to accompany the entry of the troops, at the close of which, mayhap at the march past the victorious Monarch, the singing-corps, so well supported in the Prussian army, should join in with a national song. No! that would have necessitated serious alterations in arrangements settled long before, and I was counselled not to make the proposal. My Kaisermarsch I arranged for the concert-room; there may it fit as best it can! In any case, I ought not to have expected the 'German spirit,' new-risen on the field of battle, to trouble itself with the inusical fancies of a presumably conceited opera-composer." (Pichard Wagner's "Prose translated by W. A. Ellis, IV., pp. 167, 168.)

The march is scored for piccolo, two flutes, three oboes, three clarinets, four horns, three bassoons, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, military drum, big drum, and At the return of the theme in the finale Wagner wrote a part for a chorus in unison:-

> Heil dem Kaiser! König Wilhelm! Aller Deutschen Hort und Freiheitswehr! Höchste der Kronen. wie ziert dein Haupt sie hehr! Ruhmreich gewonnen soll Frieden dir lohnen! Der neuergrünten Eiche gleich, erstand durch dich das deutsche Reich:

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which has been Englished by Mr. Apthorp as follows:-

Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German Empire come into being through thee: Hail to its forbears, to its banners who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German Empire is safety and prosperity to the whole people!

This chorus is hardly ever sung, for the march is complete without it. It was not Wagner's intention to have a chorus on the stage: he wished the singers to be distributed among the audience.

The first theme of the march is proclaimed by the full orchestra. Then follows a passage of "grand orchestral noise." There is a repetition of the second phrase of the theme amid the din, and after a hold the second theme enters. Four measures of this theme are occupied with a sort of "bell-tolling" of brass instruments and kettledrums. A melody given to the wood-wind leads to the first phrase



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While rippling and flashing, hither and yon,
The dancing waves frolic, with white caps on."

—M. G. O.

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of "Ein' feste Burg," sung in full harmony and fortissimo by all the wind instruments. The working-out section is full of the storm and shock of battle. The brass at last shouts the choral, for the victory is won. A fanfare leads to the final return of the theme.

* *

The Emperor William paid the scantiest attention to this tribute of Wagner, and the critics wrangled over the march. Jensen, the composer of songs, wrote that the Huldigungsmarsch, "tender and full of devotion, looks ever inward, while the Kaisermarsch presses with imposing force ever outward, like the magnetic mountain which draws everything in its range to itself."

When the march was played at Mannheim, Pohl prepared this table of contents: "Encased in a coat of mail, prepared for battle, the Emperor marches past with his renowned generals; the people crowd about him enthusiastically, the swords glitter; 'A stronghold sure is our Lord' (Luther's Choral) is the battle-cry, which rises above all the din of battle; and in the folk-song, 'Hail, hail the Kaiser,' the song of triumph reaches its climax. This is genuine German music."

On the other hand, a Munich colleague characterized the march as "a piece of such barbaric rudeness, such impotence in invention, such shameless impudence in the use of all conceivable noises, that its name appears to us a blasphemy, its performance before a civilized public a coarse insult." And Heinrich Dorn, the teacher of Schumann, did not hesitate to describe the "barbaric vulgarity" of the march as "an insult against the august majesty of the German Emperor."



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SATURDAY EVENING, OCTOBER 26, at 8 o'clock.

PROGRAMME.

Schumann	•	•	•	•	•	Overtu	ire to "	Genove	eva,	Op.	01
Brahms .	•	Cone	certo	in D	major	, for Vi	olin an	d Orche	estra,	Op.	77
Mendelssohn			Syn	ıphon	y No.	3, in A	A mino	r, '' Sco	tch,''	Op.	56

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Tuesday Evening, October Twenty-ninth	Wednesday Afternoon, November Sixth					
PROGRAM	PROGRAM					
CHROMATIC FANTASY AND FUGUE Bach	CARNAVAL Schumann					
DES ABENDS AUFSCHWUNG WARUM . Op. 12. Schumann GRILLEN . IN DER NACHT	CHORAL. Prelude and Fugue Cesar Franck					
CAPRICE. F-sharp minor \ Op. 76. CAPRICE. B minor \ Brahms						
LA SOIREE DANS GRENADE JARDINS SOUS LA PLUIE Debussy	GRANDE VALSE. Op. 42 . IMPROMPTU. F-sharp major					
IMPROMPTU. F minor . Faure CLAIR DE LUNE. From "Suite Bergamasque" . Debussy VALSE-CAPRICE. Man lebt nur einmal . Strauss-Tausig	Op. 25, No. 3 BALLADE. G minor .					
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Lakmé (Stances).

Lakmé, thy sweet look veils itself, Thy smile has become sad, As a star that one sees fade away. A shadow clouds thy beauty. It is because God withholds himself from us, It is because he awaits the death of the criminal But I want to see again thy smile, Yes, I want to see again thy smile, And in thy eyes I want to see heaven again My heart filled with ardent fever, I wanted to listen to thee sleeping. A dream was on thy lip, And I saw thy forehead blush. It is that God (etc.) . . .

Le Caid.

THE DRUM-MAJOR ARIA. (Free Translation.)

Darling child of the ladies, of grisettes, Spoiled child of boudoirs and public houses, The golden threads of his epaulets Are less brilliant and less numerous Than his triumphs in love. Ah!

The drum-major, All adorned with gold braid, Everywhere carries off the palm. He is a superb fellow, Full of value, of heart, and of honor.

A sign with his stick, Like a military order, Puts instantly the whole regiment in motion.

The drum-major, All adorned with gold braid, Everywhere carries off the palm, Everywhere the Drum-major is renowned— For heart and for value. To him the palm And honor.

But one should sec him on Sunday, with what grace he stands akimbo, with what pride;

And if during the parade this comrade slyly casts a glance of the eye at a beauty, her heart thus agitated suddenly begins to beat a chamade,

For never has a heart resisted His amiability.

The drum-major (etc.) . . .



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The enemy overwhelmed } bis Has soon trembled,

And on the walls which are pierced by shot, Those noble shreds. Those are our flags, Our flags Let us salute their glory. It is our glory. My children, let us quickly beat a salute. The drum-major (etc.) . . .

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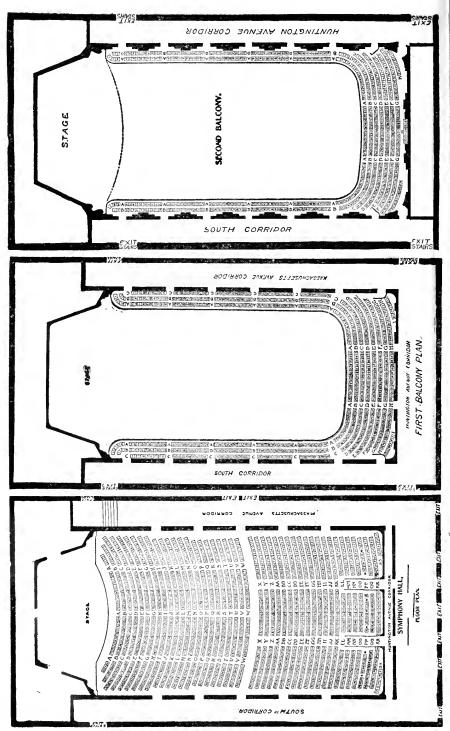
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Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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PROGRAMME.

Schumann Overture to "Genoveva," Op. 81

Brahms . . . Concerto in D major, for Violin and Orchestra, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Mendelssohn . . Symphony No. 3, in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.
III. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.

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There will be an intermission of ten minutes before the symphony.

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OVERTURE TO THE OPERA "GENOVEVA," OP. 81 . ROBERT SCHUMANN (Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? German opera. There is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

* *

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints*

* A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "deploration."

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founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward, Sifroy, who in the meantime had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chapbooks, with their abominable wood-cuts, which were dear to his child-hood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon: and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. bitious for him, she plots against Genoveva, who mourns her husband and hears with hismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him.

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Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to quiet his tongue. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha, and Golo rushes off and falls from a rocky height.

* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the

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The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passagework of the free fantasia. There is a triumphant end in C major.

* * *

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

* *

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters: Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried

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is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Graz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy, "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

- I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.
- II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed
- III. if four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.
- IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.
 - V. The Wood Nymphs applaud them in a chorus:-

Triomphez, aimables chasseurs, Du recouvrement de ces cœurs, etc.

"Genoveva," a new concert overture by Gaston Borch, was per-



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* *

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet of the Gendarmes,—

Protéger le repos des villes, Courir sus aux mauvais garçons, Ne parler qu'à des imbéciles, En voir de toutes les façons; Un peu de calme après vous charme. C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme, Mais que c'est un sort exigeant!—



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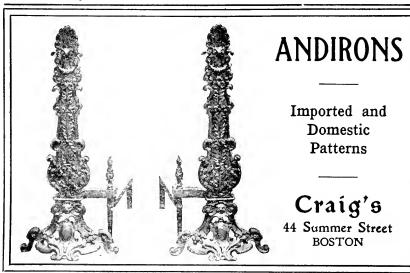
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on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Aimée as Drogan, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Aimée came Emily Soldene.

Mr. Carl Wendling was born in Strassburg in 1875. He studied the violin at the Conservatory of Music in his birthplace, and afterward went to Berlin, where he pursued his studies under Joachim for three years and a half. Returning to Strassburg, he taught for a year at the Conservatory. In 1899 he went to Meiningen, where he was concert-master of the Meiningen Orchestra, then led by Mr. Fritz Steinbach, for four years. From Meiningen he went to Stuttgart as concert-master of the Royal Court Theatre of that city and of the regularly established concerts of the Court Orchestra. He was also leader of the Chamber Musicians' String Quartet, with Messrs. Küenzel, Presuhn, and Seitz as associates. He still holds his official positions in Stuttgart, for he was granted leave of absence for one year to be the first concert-master of the Boston Symphony Orchestra.

Mr. Wendling has been concert-master of the Wagner Festival performances at Bayreuth since 1903, and in 1903, 1904, 1905 he was concert-master for Hans Richter at Covent Garden in performances of German opera.



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Concerto in D major, for Violin, Op. 77 . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1906.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums,

and strings.

Hanslick once said that this work was "the ripe fruit of the friend-ship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

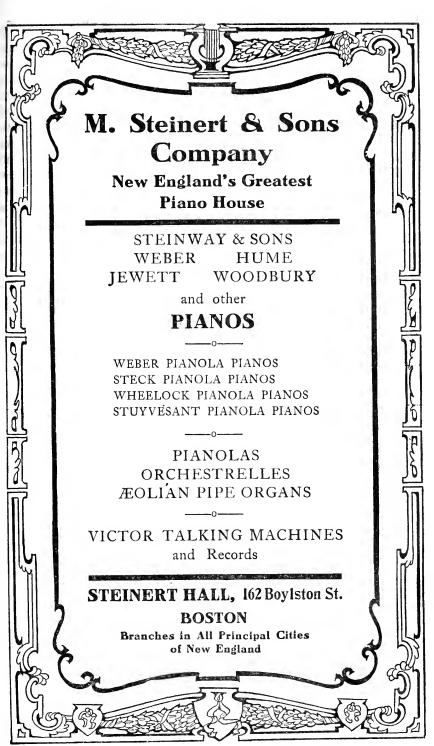
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The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

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Mr. Sonneck toiled without the cheering thought of attracting the attention and the admiration of the general public. Only students of musical history will be at once tempted to read these volumes, although "Early Concert Life in America" abounds in entertaining pages, in pages that throw light on the manners and customs and life of Americans and those that amused them in the eighteenth century.

Many books on music are published yearly in various languages. Even English and American publishers now consent to include books about music and musicians in their lists. Composers now living are judged finally and put in their respective places. Thick and heavy volumes are written in explanation of the greatness of Beethoven and other masters. Ingenious essayists share with the public the impressions made on them by music of Brahms, Debussy, Richard Strauss, and Tschaikowsky. There are professional critics who collect their reviews—the ones that "do them justice"—and with a sublime courage



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expose themselves to the comments of succeeding generations, careless of the fact that they will undoubtedly change their opinions, as they change their skin, at the end of seven years.

Camille Saint-Saëns tells us that the first time he heard Schumann's Piano Quintet he failed to appreciate its great worth. The completeness of this failure astonished him in after years. Later he enjoyed the quintet and grew wildly enthusiastic over it. Still later his fury calmed, and, recognizing the many admirable qualities which made an epoch in the history of chamber music, he nevertheless found grave faults in it, so that a performance of it was almost painful to him. "I had known these faults for a long time, but I did not wish to see them. One grows amorous of works of art, and, as long as one loves them, faults are as if they did not exist, or they pass for excellent qualities. The love at last dies, and the faults remain." Saint-Saëns wrote in 1885 of these adventures of his soul. What is his orinion to-day of Schumann's Piano Quintet?

There are critics whose opinions are read with entertainment and profit long after they are dead. William Hazlitt's "View of the English Stage" is a collection of theatrical criticisms published in newspapers from 1814 to 1817, but the book is still one to be enjoyed and studied. We may wonder at Chorley's inability to appreciate Schumann and Verdi, yet his writings should be familiar to any one who feels called upon to talk wisely about music.

Or take the case of Anatole France. We read his literary essays chiefly to become better acquainted with Anatole France. We may never look into Victor Brochard's "Les Sceptiques Grecs," but the book inspired the delightful article in which France says: "I lived happ wars without writing. I led a contemplative and solitary life, mbrance of which is still infinitely sweet to me. And, as I

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studied nothing, I learned much." It is not that we are especially interested in Pyrrho; but we hang on the lips of France, the gently ironical Pyrrhonist, when the name of his master prompts him to inimitable discussion.

There is Mr. E. A. Baughan, of the *London Daily News*, who writes amiably and easily about the passing show. He has opinions, but, unlike Mr. Smallweed, he is not adamant in the matter of gravy. In the volume of his articles, published not long ago, he confides to his readers that Tschaikowsky's "Pathetic" Symphony does not now move and thrill him as it did at first, yet he does not hesitate to pronounce solemn judgment on Richard Strauss.

The trouble is that the work which the critic condemns sometimes will not down; the work that he lauds extravagantly often passes and is no more heard by men. It would be foolish for a critic to revise the published volume every two years. To maintain opinions through sheer obstinacy or from the fear of being considered a vacillating, changeable person would be equally foolish.

The lot of Mr. Sonneck is more enviable. He is building an enduring structure. It is better to be a drudge in the service of history than to tell gayly or solemnly a more or less indifferent world why you do not like the ultra-modern music of the French or why Richard Strauss is after all not a man of force. There are few Hazlitts, positive in criticism; there are very few Anatole Frances, whose personality is enchanting though they may write about the poet laureate of England, the novels of the late E. P. Roe, or the music of Max Reger, a wallower in the counterpoint. Yet there have been many critics and there are to-day many

Critics of pith, Sixteen call'd Thomson and nineteen named Smith.

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Established 1842 Mr. Sonneck does himself injustice in his preface. "While I have taken pains to leave as little dust as possible on these pages, I fear that they lack that literary brilliancy which makes, at first reading, even a poor book attractive." His "Early Life in America" is, as he says, "a source-book," and it is "cast in a form peculiar to source-books, which necessarily resemble mosaics." Sustained brilliance would here be out of place. An effort to write in the grand style would affect the reader painfully. Mr. Sonneck is obliged to give many statistics, but his book is by no means dry.

Nor do I purpose now to quote statistics or even important facts. It may interest some to learn that if the earliest allusion to a public concert in our country, as far as has yet been ascertained, was to one advertised in the *Weekly News Letter* of Boston, December, 1731, a concert was given at Charleston, S.C., as early as April, 1732, and it was a benefit concert. It may interest some to know that the Saint Cecilia Society of Charleston, S.C., was founded in 1762, a society that has existed for well-nigh one hundred and fifty years. Let us look to-day on the lighter side of the early concert life.

The child wonder was well known in those years. Master Louis Duport played violin pieces by Stanitz and others. A grand overture of Haydn for two "forte pianos" was played at Baltimore in 1794 by Mr. Vogel and a young lady about eight years old. A few years later appeared Miss Marianne d'Hemard,—"little Marianne, aged six years, who lately returned from Philadelphia, where she has given a concert which excited the admiration of her hearers, so much that she was looked upon as a phenomenon,"—for there were pregents in those days. In 1797 she was advertised as "only five y sold, eight months from Paris." The children of Mr. Salter play at a concert in aid of their half-blind father, and in 1800 they entercained



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the "humane and friendly" of Fredericksburg with "a pleasing, innocent, and scientific species of amusement." There was Master Billy Crumpto, who in 1769 played the first violin in trios; there was Master Gehot, who shone in chamber music. In 1799 at a concert in Philadelphia a song, "The Galley Slave," was sung "by a young lady six years old." Perhaps the first prodigy to appear in this country was Master Hulett, "ten years old," who sang in New York in 1773. Mr. Van Hagen, Ir., eight years of age, also sang. His father was a wonder: he taught the violin, harpsichord, viola, 'cello, German flute, oboe, clarinet, bassoon, singing, and he also gave exhibitions of "the latent musicability of iron nails." In 1799 Mr. Myler presented to the "lovers of harmony" his musical children, "phenomena of musical abilities," a boy not seven years old and his sister, "an infant just turned of four years." Miss Doliver, a young lady of nine years of age, played a piano sonata by Dr. Arnold in Boston one hundred and twelve years ago. Later in the same year a song, "Little Felix is your Name," was sung here by Felix Pownall, "a child only four years of age, being his first attempt in public."

There were others, as the children of seven and four years who performed here in 1800. Their father ended his announcement by saying: "If the children do not perform what is in the bills (marches, airs, duets, hornpipes, etc.), those who come shall have their money back."

The musical family of Mr. Salter travelled. In New London, Conn., in 1797, the boy, ten years old, fiddled, the girl of eight years sang and played piano duets with her brother. The concluding piece was a "Sea Engagement," representing two fleets engaging, some sinking, others blowing up, Neptune drawn by two horses emerging from the waves, old Charon in his boat, a mermaid and delphin (sic)—"between the music Master Salter will speak the three warnings."

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FINE ARTS

There were all sorts of ingenious advertisements. Mr. Lafar had a benefit concert in Charleston (1791). "Mr. Lafar, after a series of misfortunes, has been advised by some of his friends to attempt this method to alleviate the distress of his family; it is the more pleasing to him, as it will afford an opportunity to a generous public to display those sentiments of philanthropy for which they have always been conspicuous."

Mr. Clifford, a play actor, had a benefit at the theatre in Charleston. Like the majority of benefits, it was rather an injury to him. Head-over-heels in debt, he purposed to give a concert, and he appealed to the ladies and gentlemen of the town, "wherein he hopes for their patronage, that he may act like a man of principle and honor to those whom he may owe anything to, being desirous not to leave Charleston with a dishonorable name."

At another concert in Charleston (1798) "a variety of singing with the friendly aid of some gentleman" was followed by "extracts from the late celebrated oration of the Hon. H. W. Dessaussure, Esq."

Summer concerts were known in various cities. Mr. John Jones opened his Renelagh Garden in New York in 1765. The concerts began at six P.M. and continued till nine. "After the concert a small firework will be play'd off, which will continue till ten." The New Yorkers, according to Jones, enjoyed the show in a place which he asserted "without exception to be far the most rural retreat near the city, notwithstanding the artful insinuations of some ill-minded people to the contrary." The special attractions, as he thought, were these: "Drawing-rooms neatly fitted up; the very best of wine and other liquors, mead, filabubs, etc., with gammon, tongues, alamode beef, tarts, cakes, etc., and, on notice given, dinners or other large entertainments, elegantly provided as usual: strict regularity at all times observed,

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"Filabub?" The word is undoubtedly a misprint for "sillibub" or "sillabub" with a long s.

And how did Mrs. d'Hemard, the harp player, advertise in 1795? She announced publicly that she was forced to give a concert "by the unhappy circumstances common to all the unfortunate French, to have recourse for the means of her sustenance to a talent which, in happier times, would have served only to embellish her education." She also flattered herself "to obtain the suffrages of the public by the superiority of her talent over those who have performed on the same instrument in this country."

One more instance out of many. A concert was given in New York in 1756 "for the benefit of a poor widow." "It is hoped lovers of harmony and charitable designs will freely promote this undertaking, thereby making their recreations the means of purchasing blessings to themselves and administering comfort to the afflicted heart and relief to the distressed." Tickets were to be had at a Mr. Ash's, "who continues the business of organ building, by whom gentlemen and ladies may be furnished with that noble instrument in a convenient time after it is bespoke."

Mr. Sonneck reprints the notice published in the South Carolina Gazette of a concert that took place at Charleston, October 25, 1732, the first concert probably to which an American newspaper paid attention: "On Wednesday night there was a concert for the benefit of Mr. Salter, at which was a fine appearance of good company. A ball was afterwards opened by the Lord Forester and Miss Hill." Mr. Sonneck adds: "Maybe it is mortifying to us musicians that this first musical



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criticism should have been a bit of society news, with special allusion to the beau of the town, Lord Forester, but did the New York papers of our own times subject us to less mortification when the first performance of Wagner's 'Parsifal' at New York brought their society editors into greater prominence than the musical?''

The early concerts were often exceedingly miscellaneous entertainments. A ball usually followed. Many concerts were in reality thinly disguised theatrical shows in the days when there was a prejudice against the stage. In 1790 a concert was announced in Charleston: "During the parts . . . the famous Saxon (would) have the honor to give a representation of a dance upon wire."

General George Washington attended a benefit concert in Charleston in 1791. What was his criticism? "Went to a concert at the Exchange, at wch. there were at least 400 ladies, the number & appearance of wch. exceeded anything of the kind I had ever seen."

There was a musical authority in Alexandria, Va., late in the eighteenth century, Mr. Elisha C. Dick. The name reminds us of "Martin Chuzzlewit." Mr. Dick indorsed a harp player, who has already been mentioned, in the following language: "I have heard Mrs. d'Hemard perform upon the harp, and presuming my testimony may in some degree contribute to promote the object of this lady on the present occasion, I can venture to predict that the expectations of those who shall attend her performance will not be disappointed. Mrs. d'Hemard's judgment, taste, and execution upon the pedal harp are not, in my opinion, to be surpassed by any one."

In 1765 the *Pennsylvania Gazette* criticised a concert as follows: "The whole was conducted with great order and decorum, to the satisfaction of a polite and numerous audience." What more could have been said? "Thirty pounds was raised."

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Here is a formula from another review published in the *Packet*, a formula familiar to-day: "To go thro" the comparative excellence of the pieces and merits of the performers is certainly unnecessary."

But there were occasions that provoked enthusiastic speech, as when the Federal Gazette (1790) stated that "souls soared upon the wings of melody to its kindred skies." A few extracts from this article are worthy of quotation: "In vain might we attempt to express the pleasing emotions which we experienced on this delightful occasion. glowing language would but debate the subject. The refined feelings of a large and respectable audience can alone do justice to the merits of the performers. The 'heaven-struck' imagination was transported far beyond the limits of mortality by the grand overture with which the oratorio commenced. . . . Of Mr. Blagrove what shall we say? How express the delightful sensations which his beautiful anthems excited in every breast? How describe the judicious exertions of his excellent voice? We dare not attempt it. . . . We cannot conclude without paying a compliment to the judicious taste and benevolence of our citizens who countenanced this delightful undertaking, from the noblest of motives, a benevolent regard toward merit in distress."

The same journal on another occasion said that the boxes "exhibited a blaze of beauty. The pit was a display of respectable judges, and the gallery was filled with orderly, well-disposed citizens, whose decency of behavior deserves the greatest applause."

The first instance of discriminative criticism quoted by Mr. Sonneck was published in the *Boston Gazette* of January 22, 1787: "This Te Deum (Arnold's), we are assured, is infinitely more musical and effecting than the common, sing-song, half-squalling, half-reading Te Deum usually performed in the cathedrals of England."

From the Columbian Centinel, published here in 1798, we learn that

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"The Bastile," by Dr. Berkenhead, was admirably played at Salem "on an elegant harpsichord belonging to a respectable family in that town."

Is Mr. Sonneck tender-hearted even toward the forgotten dead, or was the audience of the early days always a thankful public?

Speaking of the subscription concerts at Philadelphia in 1769 founded by Giovanni Gualdo, Mr. Sonneck says: "A glimpse into musical dictionaries will show that most of the composers named were not mediocrities. But, what counts more than this, they were contemporaries of Gualdo, Hopkinson, and Penn, and just as modern in those days as are now Brahms, Wagner, Tschaikowsky, Richard Strauss, Debussy. Consequently the ready appreciation of foreign novelties by the American public is an inheritance of colonial times, and not the result of German immigration during the nineteenth century."

THE USE OF DANCING.

(From the Pall Mall Gazette.)

It is proper to say that dancing makes young persons graceful, and that is its use. If any reasoning mortal cared to argue on the subject, he might reply that grace is not useful in any sense of the term to a young male, unless it fascinates an heiress. Nor is it desired by him commonly. His mother, if fond and fashionable, may dream of her Reginald "winning each heart and delighting each eye" by his rhythmic movements in handling the bat or the oar, but if the boy's schoolfellows chance to see them in the same point of view they do not admire. If not an affectation, they have that air, and affectation is the accursed thing itself. At any rate, grace is not a quality worth cultivating for

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its own sake so long as the present style of dress continues. When it appears, it is welcome, but time spent in the search might be employed to better purpose with games more athletic than dancing. Nor, in truth, does culture seem to be effective in this case. Wendell Holmes asserted that every girl who is well made must of necessity be graceful. It is one of the passing fancies which he so bravely pronounced eternal facts; the good man did not remember to correct or delete all of them. If every young woman who is not graceful must have some hidden deformity, Lady Mary Stuart-Wortley's famous notion is quite justified. Observations made at the baths of Constantinople led her to conclude that most ugly women would be courted and most beauties overlooked if they appeared without clothes. But there is this much truth in the remark of Wendell Holmes: some are born graceful, many the reverse, and the former cannot lose their advantage whilst they keep in health.

At the Conference of the Imperial Society of Dance Teachers, held the other day, we heard, as usual, how the Greeks esteemed the art, and so forth. But the dancing approved in Hellas was very different to ours. Something like the cancan could be seen at Athens, no doubt, by those who looked for it; the performance of Hippoclides, who danced in perfect time with his feet in the air, would have made sensation at Mabille even in the golden days of Rigolboche. But the style which sons and daughters of free men learned so assiduously was religious in

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origin, and in practice also at festivals of the gods, slow and solemn. This would promote grace; our lively modern dancing does not encourage, even if it does not check, elegance of movement and gesture. It must be admitted that the professors recognized and lamented the degeneracy of the age in this respect. They protested against "romping" and denounced "Kitchen Lancers." If allowed their way, they would promptly reintroduce the minuet and the saraband. exercises of a ceremonious time are about as likely to return as hair powder. They were not "natural" to this country nor even to France. Every court dance on the list was imported from Spain, says Voltaire, and the chronicler of Louis XIV. is a sufficient authority on such questions. Did our forefathers dance at all, in the proper sense of the word, before the Frenchified Normans taught them? Du Chaillu makes a striking observation in his "Viking Age." He says that he went through the Sagas,—there are more than two hundred, if we remember right,—seeking allusions to this subject, and found only one, where all the company was bewitched. Dancing is not mentioned elsewhere in all that mass of literature. The "Anglo-Saxon" word was "tumbian," to tumble; a man dancing was a "hoppere," hopper; "hleapere," leaper; a woman, "hoppestre," "hleapestre." The names suggest that they simply jumped about, probably in liquor.

The origin of dancing was always religious, apparently; invented

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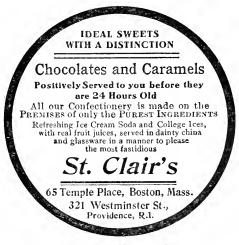
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Description:

for the service of the gods, very slowly it was degraded to the pleasure of men. We may conclude from Du Chaillu's evidence that there was no practice of the sort in the worship of Odin and his fellows. Thus our heathen ancestors did not learn to dance, but nature taught them to "hop" and "leap" when they felt cheerful. Roman gravity would not admit even that diversion. They were not altogether unacquainted with religious dancing, but the only description extant of the performance of the Salü likens it to the stamping and jumping of fullers cleaning clothes. School-boys are acquainted with Cicero's remark, "No man dances when sober, unless out of his mind, whether alone or in company."

There are zealous antiquaries who trace the scorn of English youth for this accomplishment to the ignorance and indifference of their forefathers ages ago. The aversion is dying out fast, but elderly persons recollect a time when it was general. Certainly one finds nothing of the sort among Latin or Slavonic peoples. But it must be admitted that when the English took to dancing they became enthusiastic. the court dances of France were all Spanish by origin, those favoured by society for amusement at the same date were all English. Littré, and his word is final. Even the names were translated mostly. One would rather like to see those translations, which may be found, by any one who has time to look, in Feuillet's "Recueil des contres-danses." dated 1706. How did Frenchmen of that time adapt such titles as "Propose Rogers," "The Beginning of the World," "John, come kiss me now," "The Hay," "Put on your Smocke a' Monday," "Hunting the Fox," "Sellinger's Round"? Our dances even travelled to Florence and became the rage; "Cold and Raw," "Blowzigbella," and "Buttered Peas" were the favourites. But how astonishing is the variety suggested by these titles! and doubtless there were scores which never crossed



the Channel. The pundits of the Imperial Society of Dance Teachers might find it worth their while to look up the "figures" and movements of these ancient exercises.

It seems that we have not said much about the use of dancing, after all. Only a girl in her teens, perhaps, or a lover, could do justice to that theme.

Symphony No. 3, in A minor, "Scotch," Op. 56.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Rodrigues, Schliebner, which bear his name;*

* For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6, published originally in the London Magazine of June, 1820), collected works of Hazlitt, vol. viii. (1903), pp. 450-461. John Braham impersonated Rizzio. The libretto was by Col. Hamilton. There were five composers of the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." The opera was produced at Drury Lane, June 17. It was performed five times. Mrs. W. West took the part of Mary Queen of Scots.

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there are other operas in which he is introduced; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 39: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical.

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I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

"'And ran him through the fair body!""

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish seenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental

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music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—Carmen reliquum in juturum tempus relegatum. "Tomorrow! and to-morrow! But the to-morrow of Mendelssohn came.

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and Psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and

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New Symphony	J	Iendelssohn
Sanctus and Benedictus from Mass in B-flat (Chorus)		Haydn
Concertino for Trombone		David
(Played by Frederick Belche, first trombone	of t	the
King of Prussia.)		
March and Chorus from "Ruins of Athens"		Beethoven
Symphony		Haydn

Stephen Heller reviewed the work in the Revue et Gazette Musicale. His article was appreciative, sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and

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without undue exuberance of rhetoric. We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, November 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:---

Overture (sic) Guerrière (first time in Boston) . P. Lindpaintner
(With cornopean obbligato.)
Aria, "Salut à la France"
MLLE. JULIETTE DE LA REINTRIE.
Overture to the Tragedy "Nero" (first time in Boston) . Reissiger
Solo French horn by HERR SCHMIDT from Münster,
Germany, his first appearance.
Cavatina, "Mi parche un lungo secolo" Goppola
MLLE. DE LA REINTRIE.
Overture, "Fille du Régiment"
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One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830–32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent Life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture

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Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

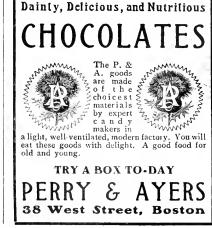
Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and





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habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room,



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the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:--

> "But I have dreamed a dreary dream, Beyond the Isle of Skye; I saw a dead man win a fight, And I think that man was 1":

there is the thought of "old, unhappy, far-off things, and battles long ago": but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in this symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt: but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like

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melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

**

The score of the Symphony in A minor was published by Breitkopf & Härtel, of Leipsic, in March, 1851.

The movements are not separated by the usual waits: they should be played consecutively, without stops.

The first movement opens with a slow introduction, Andante con moto, A minor, 3-4. The theme is given out in full harmony by wind instruments and violas; 'cellos and double-basses are soon added to weight the bass. Recitative-like phrases in all the violins in unison follow, and soon turn into a subject against developments of the chief theme.

The main body of the first movement, Allegro un poco agitato, A minor, 6-8, begins at once with the first theme in the strings, but the melody of the first violins is doubled by the first clarinet. This melodious motive is developed and leads to a subsidiary theme, Assai animato, for full orchestra, which is developed brilliantly. A climax for full orchestra is followed by a second theme, or, as some prefer, a conclusion theme in E minor. Toward the end of the free fantasia a slow cantilena in the 'cellos leads to the beginning of the third part of the movement. This third part begins regularly. The 'cellos keep up the reverie-like cantilena as a counter-theme. The subsidiary theme does not reappear. The coda, beginning somewhat after the

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The second movement, Vivace non troppo, F major, 2-4, is in the place of the scherzo. After calls on wood-wind and brass instruments the clarinet plays a lively Scottish dance tune, which is developed at length and with great brilliance by fuller and fuller orchestra. The second theme is a delicate staccato for the strings.

The third movement, Adagio, A major, 2-4, is a free development of a slow cantilena in alternation with a more severe, march-like second theme. The accompaniment grows more varied and elaborate. "The form is very like that application of the 'theme and variations' principle to the slow aria form which we find in some of Beethoven's slow movements,—in the pianoforte Andante favori in F or the Andante of the C minor Symphony."*

The fourth movement, All gro vivacissimo, A minor, 2-2, begins with a lively theme of a Scottish character, given to violins against repeated staccato chords for violas, bassoons, and horns. This theme, developed, leads to a subsidiary passage for full orchestra. A tuneful second theme is given to wood-wind instruments over an organ-point for first violins. This is worked up in alternation with a second subsidiary motive. All this thematic material is worked out after the *From Mr. W. F. Apthorp's analysis of the "Scotch" symphony.

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manner of a free fantasia, but afterward Mendelssohn abandoned the orthodox sonata form, omitted the third part of the movement, and substituted a free coda with a new theme, Allegro maestoso assai, A major, 6-8. This march-like, pompous theme is developed by full orchestra to form an apotheosis.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The late Vernon Blackburn wrote for the Pall Mall Gazette this article:-

"The mystery which approaches any modern inspiration is this particular fact, that what seems to be a sudden creation is really a matter of slow birth and of slower growth. Just as a mother watches and keeps vigil over the child of destiny,—we are all children of destiny!—so do the very few who perceive early promise in the great work of the future meditate over possibilities and strive to think that they do not 'imagine a vain thing.' We speak of the ultimate recognition of musical artists. It is so easy to be a Mrs. Crummles of art. It will be remembered that she—wonderful creature!—was first seen

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> "'Grief of a day shall fill a day, Because its creature died.'

But one may almost burlesque Dickens, and say, 'Crummles was sugar.' That is to say, the art of music is part of the interminable philosophy of things; it is not immediately recognizable when it reaches a zenith in any generation. It is sour to the taste at first, but sweet as honey afterwards. It is impossible in such a connection not to recall a sort of reversal of 'Revelation' and the eating of the 'little book,' which 'was in my mouth sweet as honey,' and afterwards was bitter to the eater. Music is brought forth with much travail of spirit, but it is one of nature's beneficent laws that the things that cost much pain bring mostly the greatest pleasure in the fulfilment of things.

"In other words, music once more emphasizes the mere chemical distinction between the acid and the sweet. That which vesterday was sour to the musical taste is to-day sweet; that which yesterday was sweet is to-day sour. Emanuel Bach might write the prettily sweet things of his art by the day and by the hour, but he no longer remains with any class of musician as a composer of importance.

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popularity is so immediate (and so meaningless) a test of artistic merit. 'Grief of to-day will fill a day.' One may select a few instances.

"There is nothing more curious in the history of musical art than the record of Mendelssohn. He stood half-way between the things that had been and the things that were to be. He recognized every possibility of his own past as a forerunner of the future (which was his present), and yet he stopped absolutely short, when that future met him face to face. He tasted the sweetness which time had brought to the acid of things; he refused the acid which one day would turn to sweetness. That is a very curious historical fact; it belongs, as it seems to the present writer, to the essential organism of things; and music is, from the purely philosophic standpoint, again absorbed in the universal logic that asks and demonstrates and discovers—who shall say what issue?

"The meeting of Mendelssohn with Goethe is, to the philosophic mind, surely one of the most curiously engrossing incidents in the history of art. It proved the modern mind of Mendelssohn (who, later on, rejected subsequent modern things with scorn), and it demonstrated the eternal youthfulness of the old poet, who was ever bent on discovery, ever peering outwards, ever making for the East, ever expecting the sunrise from the edge of the sea in the endless distances of the dark.



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Yet Mendelssohn was a great musician of his day; he was even more than that, though his work is not so pressingly convincing as once it was; he was the patriarch of the young pianist of to-day. The examination-room without Mendelssohn would be indeed a thing of barrenness and infertility. How could judges at young ladies' institutions do their work effectively if the 'Lieder ohne Worte' had never been written? The issue need not be dwelt upon. We return to our proposition without further proof, indeed, without superfluous demonstration. Music has a dreadful claim upon them that are given to be her expounders. She will not be cheaply dealt with. The sweetness of the summer, in Shakespeare's phrase, comes from her loftiness and sourness. Deal with her justly and strongly, and, though at first she may repel you, she will ally herself with you to great issues in the end. Be a Wagner, and Music will walk with you through the ages. Mendelssohn, in the ballroom of life, did but ask her for a dance."

Erratum. Vincent d'Indy's "Wallenstein" trilogy was produced by Mr. Seidl in New York on December 1, 1888, not on December 10, as stated on page 83 of the last programme book of the Boston Symphony Orchestra. The date given in G. H. Wilson's "Musical Year Book of the United States," vol. vi., 1888-89, is erroneous.

Notes. Mr. d'Indy's 'Jour d'été à la montagne," to which reference was made in the programme book of last week (page 100), was performed for the first time in the United States by the Theodore

Thomas Orchestra at Chicago, October 18, 19, 1907.

D'Indy's Piano Quartet was played in Boston also at an Eaton-Hadley concert, January 23, 1905.



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FRIDAY AFTERNOON, NOVEMBER 1, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 2, at 8 o'clock.

PROGRAMME.

Bruckner	•	•	•	•	•	Symphony No. 9 (Unfinished)
Schubert						"The Young Nun" "Death and the Maiden" "The Erl-king"
Beethoven						Overture, "Leonore" No. 1

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PROGRAM

CHROMATIC FANTASY AND FUGUE . Bach

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Op. 12.

CAPRICE. F-sharp minor 1 Op. 76. CAPRICE. B minor Brahms

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PROGRAM

CARNAVAL Schumann

CHORAL. Prelude

and Fugue . César Franck

GRANDE VALSE. Op. 42 IMPROMPTU. F-sharp major

ÉTUDES. Op. 10, No. 10 Chopin Op. 25, No. 3

BALLADE. G minor

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PROGRAMMES

NOVEMBER 14

BRAHMS-HANDEL Variations and Fugue, Op. 24 SCHUBERT 2 Impromptus, Op. 90 Sonata, F minor, Op. 57 . 12 Études, Op. 25 BEETHOVEN

NOVEMBER 21

CHOPIN

BACH-BUSON1 Prelude and Triple Fugue SCHUMANN Fantasia, Op. 17 CHOPIN 24 Preludes, Op. 28 Humoresque, Op. 20, No. 4 Tempo di Minuetto REGER ZANELLA LISZT Mephisto Waltz

DECEMBER 5

Rondo, Op. 51, No. 1, G major Albumblatt für Elise BEETHOVEN . Minuet, E-flat major BRAHMS 4 Klavierstücke, Op. 119 Sonata, B-flat minor, Op. 35 CHOPIN Prelude, Choral, and Fugue La Soirée dans Grenade CESAR FRANCK. DEBUSSY RAVEL . Alborada der Gracioso The Eagle Etude de Concert, Op. 36 MACDOWELL

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PROGRAM

Handel-Brahms
Variations and Fugue, Op. 24
Chopin

Chopin

Variations and Fugue, Op. 25
Barcarolle, Op. 60
Barcarolle, Op. 60
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PROGRAMME

MOZART	Fantasia in C minor						
SCHUMANN	Sonata in G minor, Op. 22						
	wie möglich 10						
MENDELSSOHN	. Song without Words in E major						
SCHUBERT	German Dances						
BRAHMS	. Variations on a Theme of Paganini (Second Book)						
CHOPIN	Fantasia in F minor, Op. 49 Mazurka in A-flat major Etude in E minor, Op. 25, No. 5 Carillon Impromptu Polonaise in E major						
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PROGRAMME OF FIRST CONCERT

. Quartet in D minor Trio in C minor, Op. 101 Quartet in D minor 2. Brahms . Quartet in F, Op. 59, No. 1 3. Beethoven

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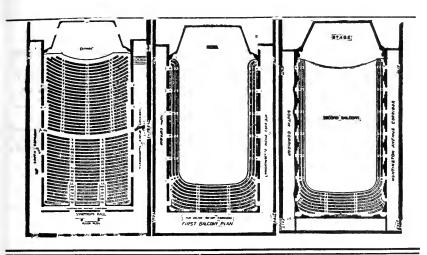
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SATURDAY EVENING, NOVEMBER 2, at 8 o'clock.

PROGRAMME.

Bruckner Symphony in D minor, No. 9 (Unfinished)

II. Scherzo: Bewegt, lebhaft.

Trio: Schnell.

Schubert

III. Adagio: Sehr langsam.

("The Young Nun" (with the accompaniment orchestrated by Franz Liszt)

"Death and the Maiden" (with the accompaniment orchestrated by Felix Mottl)

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Ferdinand Löwe,* the editor of Bruckner's Unfinished Symphony, writes in a prefatory note to the score that it was the original intention of the composer to end the work with a purely orchestral Finale. This remark is in answer, no doubt, to the sorry jest of von Bülow that Bruckner's Ninth Symphony "must end with a choral finale." The composer was hurt by this display of malice, nor did he see why he should apologize to admirers of Beethoven—of whom he was chief—for choosing the tonality of D minor for the chief theme of the symphony. This tonality was his favorite. Bodily sufferings often obliged Bruckner to put aside his work, and death came before the Finale was shaped. Although sketches of this Finale are in existence, they are only faint indications of the composer's intentions. He is said to have remarked to friends that, if the three movements were performed after his death, his "Te Deum"† might be added as a Finale.

The manuscript of the Ninth Symphony is in the Court Library at Vienna. We learn from it that the first movement was begun toward the end of April, 1891, and finished October 14, 1892. The Scherzo was completed on February 15, 1894, but the Trio was finished as early as February 27, 1893. The Adagio was completed October 31, 1894.

The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. The conductor was Löwe, and as an act of piety Bruckner's "Te Deum" was performed as the Finale. The three movements were soon afterward played in other German cities, as at Berlin by the Philharmonic,

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^{*}Ferdinand Löwe, born at Vienna, February 19, 1865, was taught at the Vienna Conservatory of Music by Bruckner and Dachs. He taught the pianoforte and also chorus singing at the Conservatory. In 1807-08 he was conductor of the Kaim Orchestra at Munich. In 1808 he was called to Vienna to assist at the Court Opera. He became in 1900 the conductor of the Gesellschafts concerts—he resigned this position in 1904—and conductor of the Concert Society Orchestra. He has edited several works of Bruckner, and he was a great friend of Hugo Wolf.

[†] Bruckner's "Te Deum" was produced at Vienna in 1886. It was performed for the first time in the United States at St. Louis in December, 1891, on the occasion of the golden jubilee of Archbishop Kendrick. Joseph Otten conductod. It was performed at the Tenth Biennial Festival at Cincinnati. Theodore Thomas conductor, May 26, 1802. The first performance in Boston was by the Cecilia Society, Mr. Lang conductor, December 12, 1905. The Worcester County Musical Association, Mr. W. Goodrich conductor, performed it September 28, 1905.

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led by Nikisch, October 26, 1903; and they were performed at Munich for the third time in the season of 1903–1904. The first performance at a Philharmonic Concert in Vienna was on March 4, 1906 (Dr. Muck, conductor).

The first performance in the United States was at Chicago by the Chicago Orchestra, Theodore Thomas conductor, February 20, 1904.

The first performance in Boston was at a concert of the Boston

Symphony Orchestra, April 2, 1904 (Mr. Gericke, conductor).

The symphony is scored for three flutes, three oboes, three clarinets, two bassoons, double-bassoon, eight horns, three trumpets, three trombones, contrabass tuba, a set of three kettledrums, and strings. In the third movement the horns 5–8 are replaced by two tenor and two bass tubas.

I. Feierlich (misterioso), D minor, 2-2. There is a departure in this movement from classic models, for the second grand division, the free fantasia, is practically omitted; or it may be said that the free fantasia is blended with the recapitulation (the third grand division) in such a manner as to divide the movement into two grand divisions. Mr. Hubbard William Harris, of Chicago, prepared this synopsis of the form and its principal elements:—

"First part: Introduction; first theme (statement only-no devel-

opment); second theme; third theme; fourth theme.

"Second part: Introduction (abbreviated, and followed by reminiscence of fourth theme); first theme (now elaborately developed); second theme; third theme; fourth theme; conclusion (coda)."

An elaborate analysis was prepared by Dr. H. Reimann for the Philharmonic performance in Berlin, but, inasmuch as the comprehension of the reader depends largely on the thematic illustrations in notation, I prefer to be less technical, and I therefore use in part the programme book prepared by Robert Hirschfeld with reference to the production in Vienna.

The movement opens with the Introduction theme (horns) over a tremolo of strings. This theme appears in broader and more intense form (horns), but with the tremolo of strings, and is called by some a theme apart. Then comes a group of intermediary themes,

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one of which by its octave leap downward (wood-wind) hints at the chief theme. This is combined with the first motive. Violins supply a motive in opposition. Now there is a crescendo that leads to the great main theme (very broad, D minor), which is thundered out in unison by full orchestra, then rises in powerful harmony until it ends in D major. A drum-roll maintains D as an organ-point, and while the strings play softly pizzicato progressions, and prepare "a mood of mystery," wood-wind instruments sound the chief theme in its character of a basic motive. Clarinets, bassoons, and strings lead to the group of song themes. The first of these is of an elegiac character, A major, 4-4, for strings, and the three upper voices are developed as independent motives. After a melodic crescendo the chief song theme reappears. A "molto ritenuto" introduces a new preluding motive (oboe), which is taken up by horn and clarinet, and leads to an inversion of the song theme (strings), while the horns have an opposing melody. violins now bring in a contrapuntal opposing theme, G-flat major, which soon rises to the dignity of a motive of the song group. a crescendo to fortissimo (full orchestra) there is a diminuendo, and the first division closes with a long-held organ-point in F major.

A drum-roll and a short horn motive introduce the second division. Introduction themes are combined with an intermediary theme. There is a general use of the themes until a full orchestra climax is reached with the reappearance of the chief theme in tragic intensity. This is developed at length until there is another ff climax. There are modified repetitions of the other themes. After a general pause the transition to the coda is in wind instruments. The coda is established on

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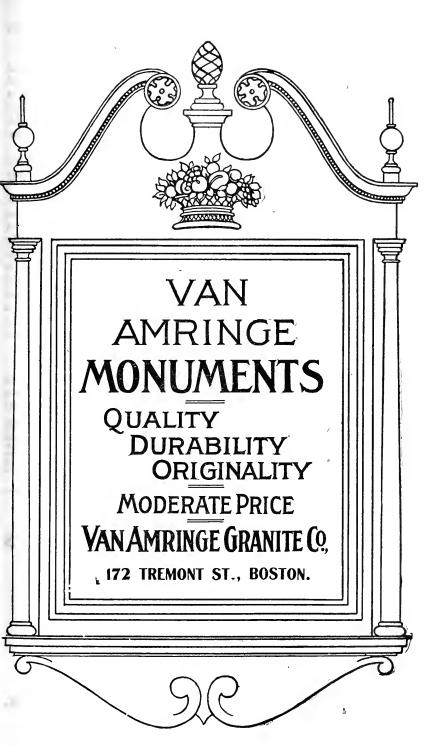
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a combination of the chief theme with the Introduction theme in its second version.

II. Scherzo, "Bewegt, lebhaft," D minor, 3-4.

This is an elaborate movement, yet the form is that of the dance scherzo with trio. The opening chords are wild dissonances,—altered chords of diminished sevenths, etc. A peculiar effect is gained by a trumpet organ-point against singular harmonic sequences in the strings and wind. Strings and brass sound a rude dance tune. In the development of the scherzo, motives of extraordinary character are introduced.

The Trio, F-sharp major, 3-8, is built on two themes,—the first for muted violins, spiccato; the second a peculiarly harmonized, variously

rhythmed theme, of a somewhat quieter nature.

III. Adagio, Sehr langsam, feierlich ("very slow, solemnly"), E major, 4-4. The movement opens without introduction with an expressive first theme (first violins). There is a dissonant shriek of trumpets, which is followed by a gentle melody for tubas. This melody leads to the second and broad theme, A-flat major (violins). These subjects are developed alternately and most elaborately, until there is a powerful climax for full orchestra. The rest of the movement has been called the Swan Song of Bruckner. Four measures after the re-establishment of the chief tonality, E major, the tubas chant a reminiscence of a passage in the Adagio of Bruckner's Eighth Symphony. This chant is enwreathed by delicate figuration for the violins.

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette

*Dr. Rudolf Louis was born at Schwetzingen on January 30, 1870. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lubeck. Since 1807 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich Neueste Nachrichten. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1803), "Die Weltanschauung Richard Wagners" (1808), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905). He edited Hausegger's "Unsere deutschen Meister" (1903).

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Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first

organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir-boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, who from 1878 to 1904 was the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated



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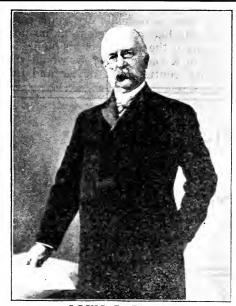
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The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventyfive cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, were there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he



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Florian, he might rest in the churchyard of Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view.

For Bruckner, famous in Vienna as a musician and as an eccentric, had little or no comprehension of anything in science, art, literature,

politics. He was a musician and only a musician.

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget

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the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only

one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to overelaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic-is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went



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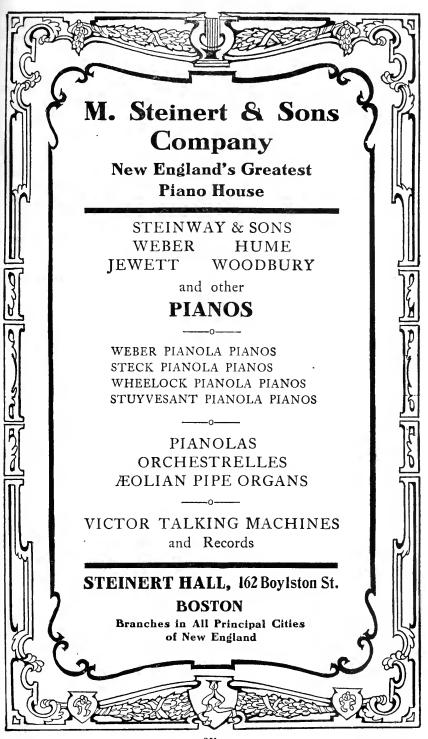
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to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said: "He should examine us."

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden, he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a child-like devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved

to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.



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Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891-92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if—?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. When the Eighth Symphony was produced for the first time, he described the "furious joy, the waving of handkerchiefs, the

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey



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innumerable recalls, the laurel wreaths," etc. For Bruckner, at least, this concert was a triumph, and as early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public be truly musical is another

question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf* and Theodor Helm were the most conspicuous of the comparatively uninfluential. It should here be said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field, but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted

* For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i., pp. 97-99 (Leipsic and Berlin, 1903).

† It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862 she says: "Anton Bruckner (sic) was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii., p. 4).

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with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils,

they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love

in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although,

a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum,"

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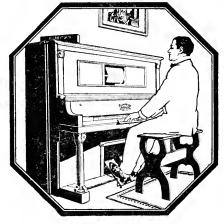
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but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the rector magnificus of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "Beati

pauperes spiritu, quoniam ipsorum est regnum coelorum."

It is not the purpose of these programme books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. For this simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed



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by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The author is Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

Bruckner was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger." And it is pleasant to think that Brahms

himself was a reverent attendant at the funeral of Bruckner.

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book

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of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

Performances of Bruckner's symphonies at these concerts in Boston:

1887, February 5, No. 7, in E major.

1899, February 11, No. 4, in E-flat major, "Romantie."

1901, March 9, No. 3, in D minor.

1901, December 28, No. 5, in B-flat major. 1904, April 2, No. 9, in D minor (Unfinished).

1906, December 1, No. 7, E major.

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quar-

tet concert, November 23, 1886.

LIST OF BRUCKNER'S WORKS.

Bruckner's first symphony was in F minor. He wrote it in 1862, when he was a pupil of Kitzler, who tells us that it was mere studen: work, uninspired, and that he did not praise Bruckner for it at the time, The manuscript was either lost or destroyed.

The following dates of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

Symphony in C minor, No. 1. Composed in 1865–66 at Linz. First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the scherzo, May 25, 1865, while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: "Universitati Vindobonensi

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At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and

the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard Wagner in deepest reverence." The first performance was at Vienna under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was

published in quarto) and in 1888-89 (new score in octavo).

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was

performed at Budapest, December 18, 1895.



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Symphony in A major, No. 6. Composed in 1879–81, it bears no dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

Symphony in E major, No. 7. Composed in 1881-83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885. The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883. The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the fff at the end of the Dirge." The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund, as some say, though the Neue Zeitschrift für Musik (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor. Dr. Muck conducted the symphony at Graz, March 14, 1886, and this was the first performance in Austria. Bruckner was present, and also at the performance led by Dr. Muck in Berlin, January 6, 1894. Hans Richter brought out the symphony at a Philharmonic concert, Vienna, March 21, 1886, and at London, May 23, 1887. The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886.

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Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18,

1892.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

Bruckner also composed:—

"Tantum ergo." Four settings for four mixed voices and one for five-voiced mixed chorus with organ accompaniment were written in 1846.

A Requiem Mass was composed in 1849, performed at St. Florian,

and never published.

"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced a cappella chorus, and it was performed at Linz as an offertory, May 12 of that year.

Mass in D minor. Composed in 1864 and performed that year in the

Linz cathedral, afterward in concert. It was revised in 1876.

Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor, performed at Vienna in 1872.

"Te Deum," for solo voices, chorus, orchestra, and organ ad lib., first performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra.

"150th Psalm" for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music

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Societies. First performed at Vienna in 1892 and led by Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Tota pulchra es," for mixed chorus and organ; "Ave Maria," for soprano, two altos, two tenors, and two basses; Graduale (1879); four graduales, for four voices,—"Christus factus est," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"Helgoland," for male chorus and orchestra, first performed at

Vienna, October 8, 1893.

"Germanenzug," for male chorus and orchestra. This took the prize

at the Upper Austria Sängerbundesfest in 1865.

"Das hohe Lied," for two tenors, a solo baritone, four- and afterward eight-voiced male chorus (with bouche fermée), and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O könnt' ich dich beglücken!" tenor and baritone solos, with male chorus; "Der Abendhimmel," tenor solo, male chorus, and pianoforte accompaniment.

String Quintet in F major, performed by the Hellmesberger Quartet,

January 8, 1885.

"Erinnerung," for pianoforte, published after the composer's death. The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, 'I könnt's schon, wenn i wollt', aber i will nit'" (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

In the course of the sixteen Philharmonic concerts at Vienna, 1905–1907, three symphonies by Bruckner were performed, Nos. 4, 7, 9.

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Mr. Felix Weingartner says of Bruckner, in his "Symphony since Beethoven" (Englished by Miss Maude B. Dutton, Boston, 1904):—

"What elicits our sympathy for Bruckner both as man and artist, and also what had a great deal to do with his future reputation, was his large idealism, a characteristic altogether too rare in our day. Think of this schoolmaster and organist, risen from the poorest surroundings and totally lacking in education, but steadfastly composing symphonies of dimensions hitherto unheard of, crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners, and critics, because they interfered sadly with their comfort. Think of him thus going unswervingly along his way toward the goal he had set himself, in the most absolute certainty of not being noticed and of attaining nothing but failure—and then compare him with our fashionable composers, borne on by daily success and advertisement, who puzzle out their trifles with the utmost raffinerie; and then bow in homage to this man, great and pathetic in his naïveté and his honesty. I confess that scarcely anything in the new symphonic music can weave itself about me with such wonderful magic as can a single theme or a few measures of Bruckner. . . . In the strife between the Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united—the monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

THE WEBER

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Mme. Schumann-Heink (born Ernestine Roessler) was born at Lieben, near Prague, June 15, 1861. Her father was an Austrian army officer. She was educated by Ursuline nuns at Prague, and at the Convent sang in solo and chorus. In 1874 she took singing lessons at Graz of Marietta von Leclair, and after three years knocked at the door of the Dresden opera house. She made her first appearance there as Azucena in "Il Trovatore," October 13, 1878, and she continued her studies under Aloysia Krebs-Michalesi. At the beginning of her fourth season she married Heink and withdrew from the public, but in the fall of 1883 she returned to the stage at Hamburg and became a member of the opera company there. Her fame was enlarged in the early nineties by an engagement at Kroll's, Berlin. 1891 she appeared there as Azucena, Nancy, Helge in von Holstein's "Der Haideschacht," Fides, and in the Duke of Saxe-Coburg-Gotha's "Santa Chiara." Divorced from her husband, she married in 1893 Paul Schumann, then play actor and stage manager at the Thalia Theatre, Hamburg. She sang in various cities: at Bayreuth in 1896, as Erda, one of the Norns, Waltraute; at London, 1897, as Ortrud, Fricka, Erda, Magdalena in "Der Evangilmann," and in 1898 as Erda, Flosshilde, Waltraute, Ortrud, and "The Prologue" in Mancinelli's "Ero e Leandro." Her repertory included many parts, from parts in "The Ring" to Fürst Orlofsky in "Fledermaus." Her first appearance in America was at Chicago as Ortrud, November 7, 1898.

Her first appearance in Boston was with Mr. Grau's company at the

Boston Theatre as Ortrud, March 27, 1899.

In the season of 1904-1905 Mme. Schumann-Heink was the chief singer in a company that produced "Love's Lottery," a comic opera

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with libretto by S. Stange and music by Julian Edwards. She was announced to sing in this operetta at the Colonial Theatre, Boston, November 28, 1904, but she heard that day of the death of her husband, Mr. Schumann. The operetta was performed, and she sang in it, the next night. In 1905 she was married to William Rapp, Jr., of Chicago. Her home is in Singae, N.J.

She has impersonated in Boston these operatic characters:—

Ortrud, 1899, April 5, December 6, December 8; 1901, April 5; 1902, March 12, March 20; 1903, March 24.

Fricka, 1899, March 30, December 16; 1903, March 28.

Brangäne, 1901, April 12; 1907, April 3.

Magdalene ("Die Meistersinger"), 1901, April 13; 1903, March 25. Mary ("Der fliegende Holländer"), 1899, December 13.

Fides, 1903, March 27. Erda, 1903, April 1.

Concert appearances: Symphony Orchestra, October 27, 1900 ("Nie soll mit Rosen," from Mozart's "Titus," and "Die Allmacht," Schubert-Saar); February 27, 1904 (Andromache's Lament from Bruch's "Achilles" and two songs, with viola and pianoforte accompaniment, by Brahms, Op. 91).

Handel and Haydn: Verdi's Requiem, February 24, 1901; Rossini's "Stabat Mater" and Adriano's aria from "Rienzi," February 9, 1902.

Cecilia: "Samson and Delilah," April 10, 1901.

Opera concerts at the Boston Theatre: Verdi's Requiem, April 7, 1901; March 16, 1902. Rossini's "Stabat Mater," March 29, 1903.

She gave song recitals in Symphony Hall, January 27, 1904, and November 9, 1906. On April 1, 1907, she sang with the Kuntz Orchestral Club at Tremont Temple.

"THE YOUNG NUN," OP. 43, NO. 1 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna,

November 19, 1828.)

"Die junge Nonne," poem by J. N. Craigher, was composed-at Vienna in April, 1825.

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65 Temple Place, Boston, Mass. 321 Westminster St., Providence, R.I. The original key is F minor; mässig, 12-8.

Wie braust durch die Wipfel der heulende Sturm! Es klirren die Balken, es zittert das Haus! Es rollet der Donner, es leuchtet der Blitz! Und finster die Nacht wie das Grab!

Immerhin, immerhin! So tobt' es auch jüngst noch in mir! Es brauste das Leben, wie jetzo der Sturm! Es bebten die Glieder, wie jetzo das Haus! Es flammte die Liebe, wie jetzo der Blitz! Und finster die Brust, wie das Grab!

Nun tobe, du wilder, gewalt'ger Sturm! Im Herzen ist Friede, im Herzen ist Ruh'! Des Bräutigam's harret die liebende Braut, Gereinigt in prüfender Gluth, Der ewigen Liebe getraut.

Ich harre, mein Heiland, mit Sehnen dem Blick; Komm, himmlischer Bräutigam, hole die Braut! Erlöse die Seele von irdischer Haft! Horch! Friedlich ertöuet das Glöcklein vom Thurm; Es lockt mich das süsse Getön Allmächtig zu ewigen Höhn. Alleluja!

Now roars through the tree-tops the loud howling storm! The rafters are creaking and shivers the house! The thunder peals loudly, the red lightnings flash, And dark is the night as the grave!

Well and good! So raged once the tempest in me, The frenzy of living waxed fierce as the storm, My limbs were all trembling as quivers this house, My heart flamed with love, e'en as yon lightnings flash, And dark was my soul as the grave.

Now rage on thy way, O thou mighty storm, My bosom is tranquil, my heart is at rest; The bride for the Bridegroom will patiently wait; Her spirit is tried in cleansing fires, She trusts to his infinite love.

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I wait for thy coming with longing full sore:
O Bridegroom of Heaven, come for thy bride,
My spirit set free from its prison of clay.
Hark, peacefully sounds now the bell from yon tow'r!
It calls to my soul, in sweetest tone,
To seek Heav'n's eternal throne.
Alleluia!*

* *

Liszt in 1860 arranged for a small orchestra the pianoforte accompaniments of these songs by Schubert: (1) "Die junge Nonne," (2) "Gretchen am Spinnrad," (3) "Lied der Mignon," (4) "Erlkönig," (5) "Der Doppelgänger," (6) "Abschied." The first four were published in 1863.

"The Young Nun" has been sung with pianoforte accompaniment at concerts of the Boston Symphony Orchestra in Boston by Miss Marguerite Hall (December 15, 1883) and by Miss Gertrude Edmands

(December 10, 1887).

"The Young Nun," with Liszt's orchestration of the pianoforte accompaniment, was sung for the first time in Boston by Miss Fanny Kellogg at a concert of the Harvard Musical Association, January 9, 1879.

*Translated into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).

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"DEATH AND THE MAIDEN," OP. 7, No. 3 . . . FRANZ SCHUBERT

(Accompaniment orchestrated by Felix Mottl; born at Unter-St. Veit, near Vienna, August 29, 1856; now living at Munich.)

"Der Tod und das Mädchen," poem by Matthias Claudius (1740-1815), was composed by Schubert in February, 1817.

The original key is D minor; mässig, 2-2. The song is dedicated

to the Count Ludw. Széchényi von Sarvári-Felső-Vidék.

Das Mädchen:

Vorüber, ach, vorüber, Geh', wilder Knochen-mann! Ich bin noch jung, geh' lieber, Und rühre mich nicht an.

DER TOD:

Gieb deine Hand, du schön und zart Gebild, Bin Freund, und komme nicht zu strafen. Sei gutes Muths! ich bin nicht wild, Sollst sanft in meinen Armen schlafen.

Pass onward! oh, pass onward! THE MAIDEN:

Go, wild and bloodless man!

I am still young;

Away then, and touch me not, I pray.

DEATH: Give me thy hand, my fair and tender child!

As friend I come, and not to chasten. Be of good cheer! I bring thee rest; To sleep within these fond arms hasten!*

"Death and the Maiden" was sung with pianoforte accompaniment at a concert of the Boston Symphony Orchestra in Boston by Miss Louise Rollwagen, January 12, 1884.

* Translation into English by Arthur Westbrook for "Fifty Songs by Franz Schubert" (Oliver Ditson Company).

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"Erlking," Ballad by Goethe, Op. 1. . . Franz Schubert

(Accompaniment orchestrated by Hector Berlioz, born at Côte St. André, December 11, 1803; died at Paris, March 8, 1869.)

The songs introduced by Goethe in the Singspiel, "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the Berliner Literatur- und Theaterzeitung of September 21-28, 1782; but the play was performed for the first time on July 22, 1782, in the park of the Château Tiefurt. Nature supplied the scenery, and the specially chosen audience sat for the most part on the Corona Schröter,* dressed as the fisher-maiden Dörtchen (Dorothea), left her hut and sang "The Erlking" to music of her own composition. A water-color sketch of this scene by G. M. Kraus was reproduced in Le Ménestrel (Paris) of July 9, 1905, in illustration of the entertaining account by Amédée Boutarel of the performance. Corona's music to the "Erlking" was published as No. 17 of her twenty-five songs at Weimar in 1786. Her setting is in simple couplets of eight measures, with an artless accompaniment. The song, A major, 6-8, is republished in Wilhelm Tappert's "70 Erlkönig-Kompositionen" (new and enlarged edition, p. 2, Berlin, 1906). Tappert, by the way, does not mention in his interesting pamphlet a glee, "The Erl King," by Dr. John Wall Callcott (1766–1821). This glee for two sopranos and a bass (also for soprano, tenor, and bass), Allegretto, E-flat, 3-8, may be found easily in Boosey's National Edition of English Glees (No. 7).

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," i.e., "elverkonge," "elvekonge," king of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade)

*This famous woman and celebrated singer, Corona Elisabeth Wilhelmine Schröter, was born at Guben, January 14, 1751. She died at Ilmenau, August 23, 1802. When she was sixteen years old, she sang in concert at Leipsic, and in 1778 she was engaged for the Weimar theatre. She is said to have excelled in sustained melodies. See her life by Keil (1875), P. Pasig's "Goethe and Corona Schröter" (Ilmenau, 1902), and Amédée Boutarel's study published in Le Menestrel (Paris), July 2, 9, 16, 1905.

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saga.

Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; Er hat den Knaben wohl in dem Arm, Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Sichst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir! Gar schöne Spiele spiel ich mit dir; Manch' bunte Blumen sind an dem Strand, Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht?" "Sei ruhig, bleibe ruhig, mein Kind; In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtligen Reihn Und wiegen und tanzen und singen dich ein"

"Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?" "Mein Sohn, mein Sohn, ich seh' es genau: Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch' ich Gewalt." "Mein Vater, mein Vater, jetzt fasst er mich an! Erlkönig hat mir ein Leid's gethan."

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.
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Dem Vater grauset's; er reitet geschwind, Er hält in den Armen das ächzende Kind, Erreicht den Hof mit Müh' und Noth; In seinen Armen das Kind war todt.

The following translation into English is by Mr. William F. Apthorp:—

Who rides so late through night and wind? It is the father with his child: he

has the boy well in his arms, he holds him safe, he keeps him warm.

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

"Thou dear child, come, go with me! Full pretty games I'll play with thee; there

are many flowers on the strand, my mother has many a pretty garment."

"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shall wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to

sleep."

"My father, my father, and seest thou not these Erlking's daughters at the gloomy

place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child

was dead

Schubert composed the music to Goethe's ballad in 1815. are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original

key is G minor; schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit They found him reading Goethe's ballad aloud and in an Suddenly he sat down and composed the music excited manner. as fast as he could write. Schubert then had no pianoforte. three went to the Convict, and there the song was first sung, to the delight and the wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

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August Ritter von Gymnich, an amateur, was the first to sing Schubert's "Erlking" before a large audience. This was at a party at Sonnleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

"Erlkönig" has been sung here at Symphony Concerts by Mrs. Amalie Joachim, March 26, 1892, by Mme. Johanna Gadski, October 31, 1903, and by Mine. Olive Fremstad, November 3, 1906. The three

sang with pianoforte accompaniment.

Adolphe Jullien states in his "Hector Berlioz" that Berlioz orchestrated the accompaniment of Schubert's "Le Roi des Aulnes," French text by Édouard Bouscatel, that the celebrated tenor, Gustave Roger, (1815-79), might sing the ballad at Baden in 1860. The score is dedicated to "Miss Franxilla (sic) Pixis." * (See Jullien's book, pp. 247, 380, Paris, 1888.) Jullien also states that Roger sang the ballad at Baden in 1860 with the greatest success.

J. G. Prodhomme; in his "Hector Berlioz" (Paris, 1904–1905), states that Berlioz made the orchestration in 1850, and that the first per-

formance was at Baden in that year.

The probability is that Prodhomme is mistaken, and that 1860 is the correct date. For Julien Tiersot, in Le Ménestrel (Paris) of February 11, 1906, states positively that the orchestration was made for the festival at Baden conducted by Berlioz, August 27, 1860; that the programme announced as "No. 11: Le Roi des Aulnes, de Schubert, chanté avec orchestre par Roger." Tiersot also gives the Christian name of Miss Pixis (Francilla) correctly.

Roger, in "Carnet d'un Ténor" (Paris, 1880), in an entry, September 1, 1860, merely says: "At Baden since July 27. Sang four times in Gounod's 'Colombe.' Took part in Berlioz's magnificent festival. am going to Carlsruhe to sing in 'La Dame Blanche,' 'Les Huguenots,'

and 'Le Prophète.'"

* Francilla Göhringer was the adopted daughter of Johann Peter Pixis, who educated her for the operatic stage. She sang in the chief cities of Germany and Italy and at Paris. Pacini wrote his "Sapho" for her (Naples, 1840). After Francilla married in 1846 an Italian gentleman, Minofrio, Pixis made Baden his dwelling-place, and he died there in 1874.

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Hanslick, in his "Aus dem Concertsaal" (Vienna, 1870), gives (p. 363) a vivid account of Roger's remarkable performance of "The Erlking" in Vienna in 1865.

Berlioz's arrangement for orchestra is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Compare with this Liszt's choice of instruments,—two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-

drums, harp, strings.

"The Erlking" was orchestrated for Adolphe Nourrit when he sang the song at a Paris Conservatory concert, April 26, 1835, but the name

of the orchestrator was not on the programme.

Schubert's pianoforte accompaniment, arranged for a small orchestra by Liszt, is the fourth of the series of six to which I have already referred in the notes to "The Young Nun." For some reason or other Tappert gives the date of publication as 1871 instead of 1863, nor does he mention the arrangement of Berlioz.

Liszt also made a transcription of the song for the pianoforte, as did Constantin Decker. August Moeser made an arrangement of the song

for solo violin (Berlin, 1843).

A transcription by E. Wolff for the pianoforte was played at an Orchestral Union concert in Boston by Master Carlyle Petersilea, January 28, 1857.

* *

Among the composers who set music to Goethe's ballad were Reichardt, Beethoven (a sketch), Zelter, Friedrich Schneider, Berger, Loewe, Eckert, Julius Schneider, Klein, Silcher, Spohr, Mathieu, Meyerbeer (unpublished), Czerny (unpublished).

FIRST SINGERS OF SCHUBERT'S SONGS.

Johann Michael Vogl, the friend of Schubert and the singer of his songs, was born at Steyer, August 10, 1768. He was a school-fellow of Franz X. Süssmayer, who was later associated closely with Mozart. Vogl and Süssmayer went together to Vienna. The former became a

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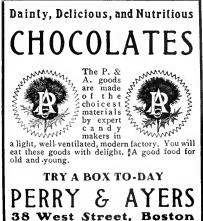
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lawyer and then a public functionary; but, when Süssmayer was appointed conductor at the opera-house, he persuaded Vogl to become a singer, and the tenor was a prominent member of the opera company from 1794 to 1822, when he was pensioned. He was distinguished for his singular dramatic intelligence. For some years after his withdrawal from the operatic stage he shone as a Lieder singer. He died

at Vienna, November 19, 1840. It was about 1820 that Vogl began to sing frequently in concerts. Well educated and emotional in his interpretation, he labored to make Schubert's songs familiar. He was the first to sing "The Erlking" (1821) and other songs of its composer in concert halls. especially Italian arias, were then the fashion in the concerts at Vienna. I. Fr. Reichardt wrote from that city in 1808: "This vocal music [Italian arias, duets, trios], especially from comic operas, is here the fashion as concert music; you hear scarcely anything else, even in the little entertainments where only a pianoforte is used. They seem to be destitute here of the fine and intimate enjoyment of the Lied, the romance, the cantata." But Beethoven's "Adelaïde" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger, and Franz Wild. Schubert's songs about 1820 at first found refuge in the "little music societies" which were in the nature of a family evening entertainment.

Vogl became acquainted with Schubert in 1817. The court singer was a singular man. He had endeavored to shape his life, even in the theatre, according to the precepts of Marcus Aurelius, Epictetus, Thomas a Kempis, and Taulerus. During the waits in the opera-house he read Latin and Greek classics in the original. Yet he could be entertaining, and he was a most welcome guest in the best Viennese society. (He did not marry until he was fifty-eight: then he took for wife Kunigunde Rosas, a pupil with whom he had lived for some years in an "ethical-pedagogic relationship.") Vogl was persuaded to visit Schubert, who was not then famous. "The composer entered with shuffling gait and incoherent, stammering speech, and received his visitor." Spaun, who was one of the introducers, tells us this, and he also says that Vogl was not at first much impressed by Schubert or his music. "He



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had looked through the song 'Augenlied,' which did not strike him: then he tried over 'Ganymed' and 'Der Schäfer's Klage,' which pleased him better. On leaving he tapped Franz on the shoulder, remarking, 'There is some stuff in you, but you are too little of an actor, too little of a charlatan; you squander your fine thoughts instead of properly developing them.' This interview seems to have come back to his memory with redoubled force, and soon he began frequently to visit Schubert. Then he studied and sang several of his songs, and before very long the two men became almost inseparable. Most remarkable is the disparity in their ages. Schubert was almost thirty years Vogl's junior; the latter, however, outlived him by fully twelve years. It became Schubert's habit to visit Vogl daily, generally in the forenoon, when he would try over a new song or set to work on the composition of new ones. Vogl exercised considerable influence on the choice of verses which Schubert set to music. The singer would commonly declaim the poem with a passionate energy which inspired the composer to put forth his best efforts. Vogl, on the other hand, is said to have encouraged a somewhat lighter class of composition than Schubert would naturally favor, and also to have been responsible for the impracticable range of many of Schubert's songs, which were directly contrived for Vogl's own abnormal voice."*

Vogl sang Schubert's "Erlking" in a concert as late as 1834, six years before he died, but his voice was almost gone, and he was obliged to resort to extravagant mannerisms. In a letter written in 1831, to A. Stadler, he attributed Schubert's marvellous command of invention and his facility to a state of clairvoyance. His remarks are curious: "If the subject be that of manufacturing, producing, or creating, I don't care, I won't have anything to do with it, especially since I have learnt, through my experience with Schubert, that there are two kinds of composition: one which, as with Schubert, comes forth to the world in a state of clairvoyance or somnambulism, without any free will on the part of the composer, the forced product of a higher power and inspiration—one may well be astonished and charmed by such a work, but not criticise it; the other is the reflected."

*"Schubert," by Edmondstoune Duncan (London, 1905.)

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The first song by Schubert sung in Vienna in a public concert was "Schäfers Klagelied," sung by Jäger, February 28, 1819.

Probably the first to sing Schubert's songs in France was Pierre François Wartel (1806-82), a distinguished operatic and concert tenor and teacher. But a greater than he, Adolphe Nourrit, who first became acquainted with Schubert's songs through Liszt, made them famous in Paris and in the French provinces. He began by singing "The Young Nun" at a Conservatory concert in Paris, January 18, 1835. On April 26 of the same year he sang the "Erlking" at a Conservatory concert. See L. Quicherat's monumental but, alas, un-indexed "Adolphe Nourrit," vol. ii., chapter i. (Paris, 1867); and for Schubert's songs in France see "Les Lieder de Franz Schubert," by Henri de Curzon, pp. 46-50 (Paris, 1899).

OVERTURE TO "LEONORE" No. 1, Op. 138, LUDWIG VAN BEETHOVEN (Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first perform ance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

*Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried

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the overture used was that to "The Ruins of Athens," and his view is now accepted, although 'Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino Imo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris,

1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces

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the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

There is a story that the overture, soon after it was composed, was rehearsed by a small orchestra at Prince Lichnowsky's, but the opinion

was that it was "too light."

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. It begins with a long introduction, Andante con moto, 4-4, which leads through a crescendo to the main body of the overture, Allegro con brio, C major, 2-2. The tuneful first theme is developed and followed by the second. An episode, E-flat major, Adagio ma non troppo, 3-4, developed from Florestan's air, "In des Lebens Frühlingstagen" (act ii.), takes the place of the free fantasia. This theme occurs in the other "Leonore" overtures. There is a recapitulation section, and the overture ends with a brilliant coda.

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F. R. COMEE, Symphony Hall. Roston. Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her. and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and



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at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

Erratum. It is stated on page 174 of programme book No. 3 (1907) that Mr. Heermann played Brahms's Violin Concerto on November 25, 1906. For "1906" read "1905."



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Fifth Rehearsal and Concert.

FRIDAY AFTERNOON, NOVEMBER 15, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 16, at 8 o'clock.

PROGRAMME.

Pfitzner	•	•	•	•	Overture, "Christ-Elflein" (First time)
Rubinstein		•			Concerto for Piano in D minor (No. 4)
Brahms		•			Symphony in D major (No. 2)

SOLOIST,
Mr. PADEREWSKI.

Pianoforte Recital by AUGUSTA COTTLOW

Tuesday afternoon, November 12

AT 3 O'CLOCK

PROGRAM

HAENDEL-BR	AHM	ſS							Variations and Fugue, Op. 24
CHOPIN .					•		•		Berceuse, Op. 57 Barcarolle, Op. 60
MacDOWELL									. Sonata Tragica, Op. 45
Largo maestoso. Allegro risoluto Molto allegro. Vivace Largo con maesta Allegro eroico									
DEBUSSY .									Prelude, A minor ' 'Clair de Lune'
LISZT	•							• '	Γarantelle, "Venezia e Napoli"

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RICHARD BUHLIC

THE AMERICAN PIANIST

THURSDAY AFTERNOONS AT 3 O'CLOCK

PROGRAMMES

NOVEMBER 14

DECEMBER 5

BRAHMS-HAN							
	Variations and Fugue, Op. 24						
SCHUBERT	2 Impromptus, Op. 90						
BEETHOVEN	Sonata, F minor, Op. 57						
CHOPIN .	. 12 Études, Op. 25						
TIOTIETTED OF							

NOVEMBER 21

BACH-BUSONI	Prelude and Triple Fugue
SCHUMANN	Fantasia, Op. 17
CHOPIN	24 Preludes, Op. 28
REGER .	Humoresque, Op. 20, No. 4
ZANELLA .	. Tempo di Minuetto
LISZT	. Mephisto Waltz

BEETHOVEN . {	Rondo, Op. 51, No. 1, G major Albumblatt für Elise
(Minuet, E-flat major
BRAHMS .	. 4 Klavierstücke, Op. 119
CHOPIN	Sonata, B-flat minor, Op. 35
CESAR FRANCK.	Prelude, Choral, and Fugue
DEBUSSY	. La Soirée dans Grenade
RAVEL	. Alborada der Gracioso
MDOWELL	The Eagle
MACDOWELL .	Etude de Concert, Op. 36

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Recital of German Song in German by

A. F. Denghausen

FRIDAY EVENING, NOVEMBER FIFTEENTH

Program

Old Songs
Minnelied (1460)
Abschied von Innsbruck (1475)
Ach, Elslein, liebes Elslein (1523)
Wächterlied (1535)
Wäldvöglein's Bitte (1546)

Impodern Songs
Ein Obdach
Die sieben Siegel
Ich trage meine Minne
Kling

Classical Songs

Ungeduld Am Meer Schubert

Schöne Wiege meiner Leiden Schumann

Mondnacht
Wie bist du, meine
Königin
Vergebliches Ständchen
Saphische Ode

Brahms

Gebet - - Hugo Wolf

Der Sieger - Hugo Kaun

Pilgerlied
Was klappert im Hause
Trutzlied
Wilhelm
Berger

Accompaniments by Mr. Carl Lamson Tickets for sale at the hall

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FIRST CONCERT, November 21

QUARTET, Op. 18, No. 6 - - - - Beethoven SERENADE, Op. 10 (new) - - - - - - Dohnanyi

For violin, viola, and 'cello
PIANO QUINTET (MS., new, first time) - - - Hadley

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Messrs. G. GRISEZ and P. MIMART
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First Concert

Programme

GUSTAV SCHRECK,

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TUESDAY AFTERNOON, NOVEMBER 5, at 2.30

Paderewski

Piano Recital

Programme



VARIATIONS AND FUGUE, Op. 23 Padere	wski
SONATA, Op. 27, No. 1, E-flat Beeth	oven
"AUF DEM WASSER ZU SINGEN"	
"SOIRÉE DE VIENNE," A major . Schubert-	Liszt
"ERLKING")	
NOCTURNE, F-sharp major, Op. 15	
ETUDES Nos. 10 and 5, Op. 10	1
VALSE, A-flat, Op. 34	hopi n
SCHERZO, B-flat minor	
CHANT D'AMOUR Stoje	wski
RHAPSODIE No. 13	Liszt

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DECEMBER 10, 1907

JANUARY 14, 1908

FEBRUARY 18, 1908

MARCH 17, 1908

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Mr. HAROLD BAUER
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PROGRAMME OF FIRST CONCERT

 1. Mozart
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Symphony Hall, Friday Afternoon, November 8, at 2.30

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In Recital

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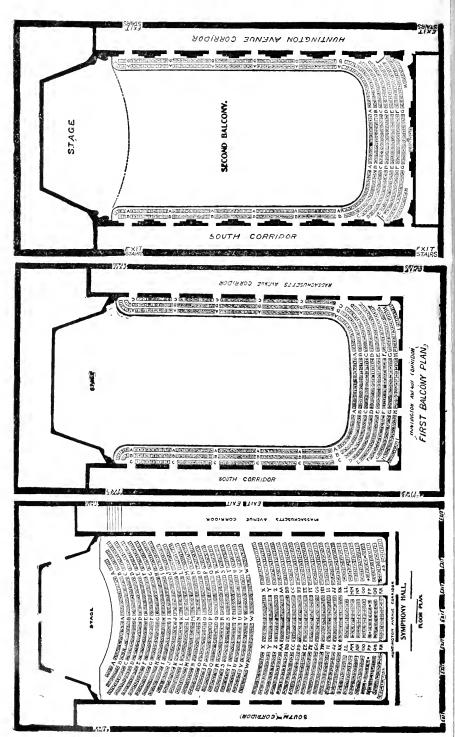
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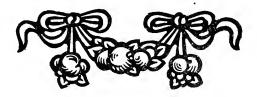
Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the

Fifth Rehearsal and Concert

WITH HISTORICAL AND DESCRIP-TIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, NOVEMBER 15
AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 16
AT 8.00 O'CLOCK

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Wendling, Carl, Roth, O. **Concert-master.** Kuntz, D. **Czerwonky, R.**		Hoffmann, J. Fiedler, E.		Krafft, W. Theodorowicz, J.	
Mahn, F. Strube, G.	Eichheim, H. Rissland, K.	Bak, A. Ribarsch, A.		Mullaly, J. Traupe, W.	
SECOND VIOLINS.					
Barleben, K. Fiumara, P.	Akeroyd, J. Currier, F.	Fiedler, B. Rennert, B.		Berger, H. Eichler, J.	
Tischer-Zeitz, H. Goldstein, S.	Kuntz, A. Kurth, R.	Swornsbourne, W. Goldstein, H.			
VIOLAS.					
Férir, E. Scheurer, K.	Heindl, H. Hoyer, H.	Zahn, F. Kluge, M.	Kolster, A. Sauer, G.		ss, H. en, A.
Violoncellos.					
Warnke, H. Keller, J.	Nagel, R. Kautzenbach, A.	Barth, C. Nast, L.			rlein, H. ley, R.
Basses.					
Keller, K. Gerhardt, G.	Agnesy, K. Kunze, M.	Seydel, T. Huber, E.		Elkind, S. Schurig, R.	
FLUTES.	Oboes.	CLARINETS.		Bassoons.	
Maquarre, A. Maquarre, D. Brooke, A. Fox, P.	Longy, G. Lenom, C. Sautet, A.	Grisez, G. Mimart, P. Vannini, A.		Sadony, P. Litke, H. Regestein, E.	
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Fifth Rehearsal and Concert.

FRIDAY AFTERNOON, NOVEMBER 15, at 2.30.

SATURDAY EVENING, NOVEMBER 16, at 8 o'clock.

PROGRAMME.

Pfitzner

Overture to "The Little Christ Elf," a Christmas Fairy Tale by Ilse von Stach, Op. 20

First time in Boston

Rubinstein .

Concerto in D minor, No. 4, for Pianoforte and Orchestra, Op. 70

- I. Moderato.
- II. Moderato assai.
- III. Allegro assai.

Brahms

Symphony No. 2, in D major, Op. 73

- Allegro non troppo.
- II. Adagio non troppo.
- III. Adagietto grazioso, quasi andantino.
- IV. Allegro con spirito.

SOLOIST.

Mr. IGNAZ PADEREWSKI.

The pianoforte is a Weber.

There will be an intermission of ten minutes before the symphony.

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OVERTURE TO "THE LITTLE CHRIST ELF," A CHRISTMAS FAIRY STORY IN THREE ACTS BY ILSE VON STACH, OP. 20 . . . HANS PFITZNER (Born at Moscow, May 5, 1869; now living at Munich.)

The overture to "Das Christ-Elslein" was played for the first time at one of Reznicek's "Orchester Kammerkonzerte" in Berlin, November 23, 1906. The play itself with Pfitzner's music was first produced at the Court Theatre, Munich, December 11, 1906. The drama was then harshly criticized. "It would fain be simple and childlike; it is childish. It would fain be religious; it is sentimental, and it has a pronounced purpose. It would fain be serious; it is in bad taste, it is ridiculous." This opinion of Dr. Eduard Wahl was that of the other critics who reviewed the work and the performance in Munich. Felix Mottl conducted. The chief singers and actors were as follows: Miss Reubke, Elslein; Miss Brünner, Christkindchen; Mr. Jacobi, Tannengreis; Mr. Sieglitz, Knecht Ruprecht; Mr. Storm, Student.

The overture was played on July 1, 1907, at the forty-third festival of the Allgemeiner Deutscher Musikverein, held at Dresden, and it was performed some weeks ago at Frankfort-on-the-Main.

It is scored for two flutes, one interchangeable with piccolo, two oboes, two clarinets, two bassoons, two horns, kettledrums, triangle, harp, and strings (not a few). It is dedicated to "his dear friend, Willy Levin."

The structure of this overture is so clearly defined, and the themes are so easily recognized, that there is no need of a minute analysis. The overture begins, "Ruhig freundliche Bewegung" (with a quiet, cheerful movement), E major, 4-4. Clarinets have a gentle, expressive theme, which is heard in augmentation at the end of the overture. Violins join in the extension of the song. There is a simple melody

*"The Fairy Christ Child" has been suggested as the English version of the original title.

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for violins and wood-wind instruments. A modification of the initial theme enters, and there is a crescendo, which with a ritardando and diminishment of force leads into the main body of the overture. It is said that the music at the end of the play, where angels are seen praying and the Christ-child climbs the ladder to heaven, is the same as at the beginning of the overture.

The main body opens in E minor, pianissimo, 2-2 ("half notes as the preceding quarters"), with measures for the strings and kettledrum rolls, until a simple theme, already hinted at, is announced by the first clarinet and treated contrapuntally. The other chief thematic material includes a more strongly marked motive (G major, first violins), which is made much of until a section of widely contrasting character enters, after which the first theme enters, now for the flute and in another tonality than at the beginning of the allegro. The ending, E major, is quiet and simple, with a use of the initial clarinet theme, as has been stated.

Pfitzner was born at Moscow, but his parents were German. The father studied at the Leipsic Conservatory, and was an orchestral violinist at his Saxon home, then at the Moscow opera house, and finally he was music director at the City Theatre in Frankfort-on-the-Main. The mother, an excellent pianist, a pupil of Alexander Villoing (1808-78), the teacher of Anton Rubinstein, was a highly educated woman, born of a German family domiciled in Russia. Hans studied as a boy in the schools of Frankfort, and in 1886 entered the Hoch Conservatory in Frankfort, where he remained four years. teacher in counterpoint and composition was Iwan Knorr; his pianoforte teacher was James Kwast. And here Pfitzner became acquainted with James Grun, a young German, who, born and reared in England. became his close friend and the librettist of his two operas.

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had a marked influence over Pfitzner. Whether this influence has been for benefit or injury to the composer is a question that has been much discussed.

While Pfitzner was at the Conservatory, he composed some songs and a string quartet that were not made known to the public; a Scherzo for orchestra; the ballad, "Der Blumen Rache," for contralto solo, female chorus, and orchestra. He began at least at the Conservatory the music to Ibsen's "Das Fest auf Solhaug"; the violoncello sonata, Op. 1; the songs, Op. 2; and some of the songs in Op. 3, 4, 5, 6, 7.

After he left the Conservatory, Pfitzner devoted nearly all of his time to the opera, "Der arme Heinrich," an opera for which Grun based his libretto on the old German story by Hartmann von der Aue, which served Longfellow for his "Golden Legend" (used by Arthur Sullivan for his cantata, produced in 1886) and Gerhart Hauptmann for his five-act drama, "Der arme Heinrich," produced at the Deutsches Theater, Berlin, in December, 1902.* In the winter of 1892–93 he taught at the Conservatory in Coblenz.

On May 12, 1893, he gave a concert of his own works in the Singakademie, Berlin. These works were a Violoncello Sonata, F-sharp minor,

*Chamisso also wrote a poem on this subject. In the original poem there is no Lucifer. It was probably founded on a legend concerning the family in whose service Hartmann was a vassal. This legend is thought by some to have existed in a Latin version. Mr. John G. Robertson, one of the latest editors of "Der arme Heinrich," says: "Longfellow's sentimentality is a poor substitute for the simplicity and directness of the original."

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After the performance of "Der arme Heinrich" in Frankfort (January 7, 1897) he moved to Berlin, where in July of that year he was appointed teacher of composition and conducting at Stern's Conservatory. He married in the summer of 1899 a daughter of James Kwast, his pianoforte teacher at Frankfort. His music-drama, "Der arme Heinrich," was produced at the Royal Opera House, Berlin, December 19, 1900: Mrs. Gradl, Agnes; Miss Reine, the Mother; Hoffmann, the Father; Kraus, Heinrich; and Knüpfer, the Monk. During 1903–1906 he was first conductor at the Theater des Westens. His Pianoforte Trio, Op. 8, was played at the Singakademie, Berlin, March 3, 1897, by Messrs. Jedliczka, Halir, and Dechert, and in this concert of his works Anton Sistermans sang some new songs. The prelude to his second opera, "Die Rose vom Liebesgarten," libretto by Grun, in two acts, with a prelude and a postlude, was performed in Berlin, March 19,

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1900, and the Funeral March from the same opera was played in Berlin before the production of f pera at Elberfeld, which was on November 9, 1901.* The first pera at Munich, however, was of much more importance to his f utation.

In May, 1907, it was announced that Pfitzner had been invited to conduct several symphony concerts of the Kaim Orchestra in Munich, and that he would make that city his dwelling-place. He spoke as follows to a reporter of a Berlin newspaper: "I must say that I have longed for the hour of departure, for I have found out that this is not the place for me. After ten years of effort as composer, concertgiver, and conductor, I have fortunately got so far that I can make my living—provided I give music lessons, too! Of the public I cannot complain; it has always treated me enthusiastically, or at least amiably. The critics, however, have cut off my chances of prospering; they have damaged me to such an extent that I have been obliged to make a present to the publisher of one of my last pianoforte works, because I could not sell it. And now look at this other picture. In Vienna my opera, 'Die Rose vom Liebesgarten,' has just had its twentieth. performance and in Munich its twelfth, always before crowded houses. Even my severest critical opponents there take off their hats respectfully to me. In Munich a special musical society is being founded in my behalf; six subscription concerts are to be given during the season under my direction. Vienna, too, has summoned me to conduct three concerts of the newly founded Orchestral Association. And in Berlin? My opera, 'Der arme Heinrich,' is put away at the Royal Opera House after three performances. My second opera, 'Die Rose vom Liebes-

^{*}Elisabeth Suchaneck impersonated the heroine, Minneleide; Anton Bürger, Siegnot; Juan Luria, Sangesmeister; and Franz Hcydrich, Der Moormann. (See *Die Musik*, vol. i., pp. 405-408, and R. Louis's pamphlet on the opera, Munich, 1904.) Certain pages in this opera that excited hot discussion in all performances were parodied by Otto Neitzel in his burlesque opera, "Walhall im Not" (Bremen, 1905). Pfitzner's "Rose vom Liebesgarten" has been performed at Vienna and Mannheim.



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In October, 1907, it was announced that Pfitzner would be the director of the Conservatory in Strassburg, and that he would assume the office in 1908. This report was recently confirmed. He has conducted concerts in various cities. Thus in Vienna in October of this year, with Oskar Nedbal and Bernhard Stavenhagen, he conducted the first concert of the recently established "Orchestra of Viennese Artist Musicians."

Other works by Pfitzner that have not been already mentioned are: music to Kleist's drama, "Kätchen von Heilbroon" (overture and three orchestral pieces), Op. 17,—the overture was played in Dresden in the fall of 1905 and also in other cities, as Vienna, Berlin, Frankfort, Breslau; "Columbus" (text by Schiller), for eight-voiced chorus a cappella, Op. 16; "Die (sic) Heinzelmännchen" (text by Kopisoh), for deep bass voice and orchestra, Op. 14 (performed at a concert of the Music Society, Essen, in 1904); String Quartet, Op. 13.

* This translation into English, made probably by Mr. Henry T. Finck, was published in the New York Evening Post.

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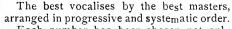
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The list of his songs is as follows: Op. 2 (seven songs), Op. 3 and 4 (together, seven songs), Op. 5 (three songs), Op. 6 (six songs), Op. 7 (five songs), Op. 9 (five songs), Op. 10 (three songs), Op. 11 (five songs), Op. 15 (four songs), Op. 18 (Goethe's "An den Mond"), Op. 19 (two songs).

Pfitzner edited the edition of E. T. A. Hoffmann's opera, "Undine," published in 1906 by Peters.

* *

For the life, personality, and musical beliefs of Pfitzner see P. N. Cossmann's "Hans Pfitzner," a pamphlet of 83 pages (Munich, 1904); "Hans Pfitzner," by Rudolf Louis, in "Monographien Moderner Musiker," vol. ii., pp. 179–191 (Leipsic, 1907); "Pfitzneriana," by Dr. Edgar Istel, in *Neue Zeitschrift für Musik*, 1904, pp. 361, 362; and "Die Oper seit Richard Wagner," by Siegfried Floch (Cologne, 1905).

Cossmann says (p. 65): "Von Pfitzner's Persönlichkeit muss gesagt werden dass sie unmodern ist; denn er ist kein Schweinehund." The statement that Pfitzner is not a "Schweinehund," and therefore not a true modern musician, is probably a grateful one to his friends and reassuring to them that know him only by his music; but "Schweinehund" is a word for a Squire Western, for a theologian of Milton's time, rather than for a calm, dispassionate discusser of æsthetics. Cossmann adds that Pfitzner is a man of singular purity of life and of the utmost rectitude in all his ways. He also adds that he is exceedingly humorous and witty in conversation. Men that know him personally tell me he has been embittered of late years, and his speech to the Berlin reporter that has been quoted here confirms this statement.

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Mr. Ignaz Jan Paderewski was born on November 6, 1860, at Kurilowka, in the Russian government of Podolia. He studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His exploits after this are known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902); a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. His symphony has not yet been performed. Among his latest compositions are a pianoforte sonata and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), and Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, s. d.), though the latter is an "appreciation" rather than a biography.

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto in A minor—this was his first appearance in Boston; the concerto was





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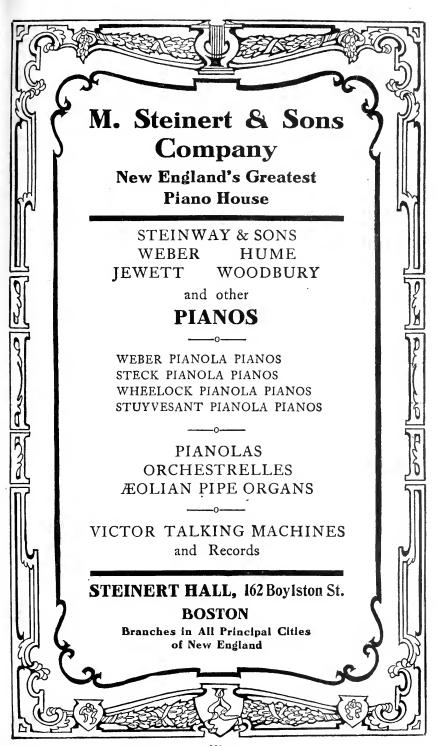
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played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F

minor).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 9, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At a concert in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polo-

He played in Boston with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, as some say on February 26, 1892, but newspapers of that month said nothing about the concert. I have been unable to verify this date.

Recitals in Boston: 1891, December 7, 8, 23, 28, 29.

1892, February 23, 24, 25, 27, March 22.

1893, January 4, 12, 21, February 11, March 23, April 1.

1895, November 23, 30.

1896, April 4.

naise in A-flat major.

1899, December 27, 30.

1902, February 19, March 3.

1905, April 1.

1907, November 5.



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Concerto for Pianoforte, No. 4, in D minor, Op. 70.

Anton Rubinstein

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto, dedicated to Ferdinand David, was published in 1866, and it was played by Rubinstein during his extended European concert tour in 1867. In London the concerto raised a storm of abuse, and the concerto and the overture to "Tannhäuser" were classed together as chaotic and incomprehensible works.

The first performance in Boston was at a Theodore Thomas concert in Music Hall on December 2, 1871. Marie Krebs† was the pianist. Rubinstein played it here at his first concert on October 14, 1872.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, kettledrums, and strings.

I. Moderato, D minor, 2-2. This movement has been praised by commentators as a noteworthy instance of compact, concise form. Wind instruments, accompanied by 'cellos and double-basses, begin the exposition of the first theme, which is developed by full orchestra until the pianoforte enters with a short and fiery cadenza and gives out the first theme with a call from trumpets and horns between the phrases. The pianoforte proceeds to the first subsidiary theme, which it develops

*"All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830, instead of the year 1820, as that of his birth."—"Anton Rubinstein," by Alexander McArthur (Edinburgh, 1880).

† Marie (Mary) Krebs, pianist, was born December 5, 1851, at Dresden, where she died June 27, 1900. She was the daughter of Karl August Krebs (1804–80), director, composer, and pianist, and Aloysia Krebs-Michalesi (1826–1904), a once celebrated opera singer at Hamburg and Dresden. The father, whose real name was Miedcke, was the court opera conductor at Dresden from 1850 till 1872, when he retired into private life, and he was Marie's teacher. She travelled extensively as a virtuoso, then made Dresden her dwelling-place and married a man named Brenning. She gave her first pianoforte recital in Boston on March 28, 1871, when she was assisted by her mother.



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with the orchestra, and then passes to the second theme, a motive of an expressive nature (F major), which leads to a quieter conclusion theme for strings and pianoforte together.

The free fantasia is a rather long section of this movement. The third section does not begin in an orthodox fashion, with a return of the first theme: it begins with the passage-work in the development of the first subsidiary. The second theme is now in B-flat major. The pianoforte develops as before, and the clarinet and the flute have counter-phrases. The conclusion theme (B-flat major) follows in its former shape, and is followed by a free cadenza for the pianoforte. The first theme is given out sonorously in D minor by the full orchestra, while the pianoforte has ornamental octaves. There is a long coda, which is based chiefly on the first subsidiary theme.

II. Moderato assai in F major, 3-4. The movement begins with a sustained note for the horn, while strings and wood-wind instruments play alternate harmonies which lead from D minor to F major. All this is by way of introduction. The cantabile first theme is played by the pianoforte alone; the orchestra has a few connecting measures between the first and second periods of the melody. This theme is repeated with an arpeggio accompaniment. The arpeggios are divided between the pianoforte and the flutes and clarinets, and the strings furnish a harmonic background. The second theme is more animated. The transitional measures (D minor to F major) are heard again, and the first theme is played by the clarinet, with full harmony in the rest of the wood-wind and with arpeggio embroidery for the pianoforte. There is a very short coda.

III. Allegro assai, D minor, 2-4. The movement is in rondo form. After introductory measures in D minor there is a sudden modulation, and the pianoforte announces, unaccompanied, the first theme, which

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is repeated fortissimo by the orchestra and then developed by it and the solo instrument. There is a fleet second theme, which is developed by the pianoforte against occasional accompanying figures in the orchestra. The first theme returns in the tonic, and is again repeated as an orchestral tutti. Passage-work leads to a quieter third theme for the pianoforte. This is developed by the solo instrument and later by it with the aid of the orchestra. Bits of the first theme are heard from the latter, and then the first theme is again given to the pianoforte and repeated by the orchestra. The second theme returns, and the rest of the movement consists in further development of the three themes.

* *

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by H. G. Tucker, February 10, 1883; Louis Maas, February 7, 1885; Rafael Joseffy, March 6, 1886; Mary Obrion, February 25, 1888; Alfred Grünfeld, October 31, 1891; Fanny Bloomfield-Zeisler, March 11, 1893; Mrs. Ernest Lent, December 15, 1894; Teresa Carreño, February 20, 1897; Mark Hambourg, November 4, 1899; Josef Hofmann, November 30, 1901; Ernest Hutcheson, February 24, 1906.

It has also been played here by Ignaz Paderewski at a concert of the New York Symphony Orchestra, December 9, 1891; Josef Hofmann at a Theodore Thomas concert, March 26, 1898; Carlyle Petersilea at a concert of the Harvard Musical Association, February 15, 1877; on other occasions.

**

RUBINSTEIN'S HAND.

(From The Musician, London, November 17, 1897.)

When Rubinstein died, almost the first thought of his friends was to obtain casts of his face and hands. That no time might be lost, the

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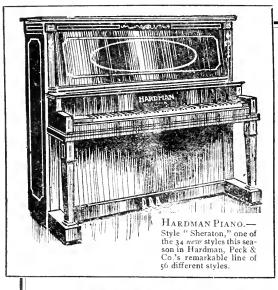
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celebrated Russian physician, Professor K. Rauchfuss, an intimate friend of Rubinstein's, went in person to fetch the sculptor Botta, and the casts were struck only a few hours after the death of the great artist. They proved very successful, and a few months later a number of copies were reproduced in a substance consisting of a mixture of plaster of Paris, stearine, and wax, which gave the effect of pale yellow ivory.

A professor of the St. Petersburg Conservatoire—the celebrated violinist Auer—sent one of these casts to a musical friend in Berlin. This gentleman, Mr. Eugen Zabel,* afterwards wrote an article, "In Memory of Rubinstein," in the Berlin National Zeitung, in which he gives expression to the thoughts suggested by the sight of this cast. He finds in the form of Rubinstein's hand a refutation of all the theories of palmistry.

"Rubinstein's hand!" exclaims Zabel; "how often have we marvelled at it when it has poured out upon the keys a torrent of feeling and fancy, flowing straight from their well-spring—the heart and the brain of the artist; or when these fingers have expressed the most delicate phases of the emotional life! And yet his fingers seem made for anything rather than piano playing, and are far more suited for grasping and holding heavy objects than for artistic employment."

Then Mr. Zabel indulges in some chiromantic speculations. "The character of each individual," he continues, "is reflected in his hands, in spite of all the modifications which result from his occupation or profession. This applies especially to the artist, whose fingers give refinement and life to the material in which he works." Palmistry distinguishes four types of hands: the *elementary*, the *mobile*, the *sensitive*, and, lastly, the musical or *harmonious*. The first, according to the art historian, Moriz Carriere, is the hand of the masses. It is coarse

* Zabel wrote "Anton Rubinstein: Ein Künstlerleben" (Leipsic, 1892), an unsatisfactory biography in all respects.—P. H.



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and fleshy. The palm is large, the fingers short and thick. It generally goes with a poorly-developed skull and represents the stolidity and obstinacy of the people. "The mind which guides this hand thinks slowly and with difficulty, is devoid of any great capacity for tenderness of feeling, but is temperate and active." The mobile hand possesses strong bones and muscles; this type is ascribed in particular to the Romans. The sensitive hand is most frequently found in women, in people of sanguine temperament, and in artists. Finally, according to the same authority, "the ideal hand can only be found in a man of fine mind, who has both feeling and will, intellect and imagination; a wellbalanced nature, developed according to the principles of art." In such a hand the palm will be long rather than wide, and traced with simple and broad lines; the fingers long, slight, and tapering at the ends; the thumb of medium size.*

It is impossible to refer Rubinstein's hand to any one of these four classes. "Here, in the first place," says Zabel, "we have no indication of a fine harmony of soul. The hand is formed of unusually strong bones, is full and fleshy, and so wide as to be almost square. . . . The first impression it offers is certainly not that of highly-developed emotional tendencies, but of physical strength. The general form of this hand reminds me rather of the paw of a wild beast, ennobled in man, but still retaining its original characteristics and adapted for seizing and hugging its prey. Its most remarkable features are its power and

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^{*}Moriz Carriere's authorities on palmistry appear to be d'Arpentigny and Carus. D'Arpentigny distinguishes seven types of hands: the Elementary, or large-palmed; the Necessary, or spatulate; the Artistic, or conical; the Useful, or squared; the Philosophical, or knotted; the Psychic, or pointed; and the Mixed

D'Arpentigny, speaking of Liszt's hands, says:—

"They are very large [i.e., finish in execution]; his fingers are very prominently jointed [i.e., precision]; his external phalanges present a highly developed spatulation,—here we have the power by which he takes by storm the approbation of all who hear him. . . . His fingers fly over the keyboard, and one thinks involuntarily of the tramp of an army. . . Or, again, it seems as if a tempest howled across the desert whilst his fingers thrash the ivory keys like a downpour of living hail. We realise then that he has not overrated his powers of entrancing us, for his fingers have the power of a whole orchestra; but, ardent and impetuous as he is, he never loses his self recession for his brand is not only that of an instrumentalist it is the hand of a mather never loses his self-possession, for his hand is not only that of an instrumentalist, it is the hand of a mathematician, of a mechanician, and, by a natural development, that of a metaphysician, i.e., of a man whose genius is more pre-arranged than spontaneous in its exhibition, or a man more clever than passionate, and with more intelligence than soul."

the great length of the little finger. Rubinstein used to say that with a single pressure of this finger on the keys he could break the piano as with a hammer."

The upper side of Rubinstein's hand corresponded in some respects with the description of the *mobile* hand. The palm was full of prominences and depressions, and the lines traced as clearly as if they had been made with some pointed instrument; while, as though in mockery of Fate, the line of life is so strong that Rubinstein ought to have had at least another twenty years.

In face of all this, asks Mr. Zabel, how much reliance can be placed upon the quasi-scientific theories of the professors of palmistry?

In the course of this article Mr. Zabel makes one very curious mistake. "It is a characteristic detail," he says, "that Rubinstein, when ordering a cast of his hand to be taken, did not hold it straight, but kept it in a bent position, as he would have placed it on the keys when playing." The writer does not seem to be aware that Rubinstein did not order this cast, which was only taken some hours after his death; but, in view of this characteristic pose, one cannot help speculating as to whether the hand, after death, spontaneously assumed the position which was habitual during life.*

ENTR'ACTE.

EARLY CONCERTS IN AMERICA, II.

In the programme book of October 26, 1907, we discussed Mr. O. G. Sonneck's "Early Concert Life in America," published by Messrs. Breitkopf & Härtel, of Leipsic and New York, and quoted from this invaluable volume descriptions of infant phenomena who appeared in this country in the eighteenth century and interesting statements

*Here is the opinion of a medical man who is also an excellent pianist, and it appears to be very conclusive. He says: "The probability is that the casts were taken a few hours after death, before rigor set in, when the hand, if turned over, would fall more or less placidly into the piano-playing position. There would be nothing extraordinary in this."

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concerning early methods of advertisement, summer concerts, and criticisms. Let us now consider the character of the concerts themselves, the nature of the orchestras, and the nationality of the pioneers in music.

It has often been stated that the early New Englanders looked on secular or "profane" music as one of the peculiarly favorite amusements of Satan; that in the early history of America only sacred music was encouraged and fostered; that the cultivation of music, as the word is understood to-day, was begun by Germans who came to this country with their love of the art; that without their interest and care we should long have been without orchestras and without knowledge of the works of great masters.

Even to-day there are many who believe that music was, is, and will be made chiefly in Germany; that the world at large is indebted to Germany for all forms of musical art. To them there is no opera but German opera, and by this they mean the music-dramas of Wagner. No pianist but a German can 'understand' Beethoven's music for the piano. Only a German can truly appreciate Bach, Schubert, and Schumann.

It would be impertinent to point out the absurdity of these statements to any one who is acquainted with the history of music, to any one who is at all conversant with the present condition of the art in Europe, or to any one who has taste; but there are some who, while they know that these statements come from crass ignorance, are under the impression that Germans were the pioneers in America; that before their arrival in numbers music in this country was chiefly psalm-singing in New England.

Mr. Sonneck shows conclusively that, inasmuch as the colonies were English colonies, our country took England as a model at first in musi-



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cal matters, "whether they pertained to repertory, customs, or details of management"; that the French Revolution "interrupted this predominantly English current, and visibly infused French blood into our musical body." After the Revolutionary War "the cosmopolitan channels gradually widened, and soon submerged colonial traditions" with the tide of immigration.

In the early concert life instrumental music was cultivated to the exclusion almost of choral. "Efforts were made to draw the latter forth from the church choirs and singing-schools, but they were successful only temporarily or failed entirely." The musicians who shaped the destinies of our concert life were, according to Mr. Sonneck, Hopkinson, Bremner, Adgate, Bentley, Tuckey, Reinagle, Hewitt, Flagg, and Selby.

"There can be little doubt that the nearest approach to a musical atmosphere in feeble imitation of European conditions was to be found in the South rather than in the North."

Any meditation on musical life in America before 1700 must be mere guesswork "until some historian displays the courage, the skill, and the patience to unearth and collect the data." The period until 1720 may be called the primitive, the period from about 1720 until about 1800 the formative period of our musical history.

In Charleston, S.C., in 1732, concerts were given by Mr. John Salter; there were concerts of vocal and instrumental music, but we know nothing about the programmes. Printed programmes, by the way, outside of France, England, and America, did not become customary until toward the end of the eighteenth century, and in Europe in that century it was not customary to mention the programme in the advertisement. This Salter had a wife, who kept a boarding-school, where John taught music. Pachelbel, an organist in Boston and Newport,

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wandered to Charleston and gave a concert. At a concert in 1765 at Charleston the programme tells us that there were concertos for horn, violin, harpsichord, bassoon, the overture to "Scipio," a trio, and songs.

From 1793 to 1800 English opera flourished, and about 1794 a company of French comedians, who had escaped the terrorists in St. Domingo, introduced operas by Rousseau, Grétry, Cimarosa, Paisiello, and others. Furthermore, they influenced the concert life,—they with French exiles of the Revolution. The names of Stamitz, Gossec, Haydn, Gyrowetz, Pleyel, Grétry, and even of Mozart and Gluck, are found on the programmes, and it should be remembered that Mozart's music was not heard in abundance in concerts at Vienna before 1800.

Here, for example, is the programme of a concert given at Charleston in 1794: symphony, Pleyel; violin quartet, Pleyel; overture, Grétry; overture, "La Chasse," Gossec; overture, Haydn; violin concerto, Viotti. The programme also included a piano sonata, a glee, songs, duets. After the concert proper there was a "grand ballet," there were other dances, and the whole concluded with "manly feats of activity by Mr. M. Sully." "Boxes to be taken as usual. Tickets at five shillings each. None but the managers admitted on the stage."

In 1795, in a concert where symphonies by Haydn and Pleyel were played, a clarinet concerto was performed. The year after excerpts from Handel's "Messiah," "Samson," "Judas Maccabæus," "Esther," and "L' Allegro il Pensorosi" (sic) were produced. That same year Gluck's overture to "Iphigénie en Aulide" and Haydn's "Stabat Mater" were performed at Charleston, and there was "a full orchestra of upward of thirty performers." In 1797 a symphony by Mozart was played, and Mozart was then considered a dangerous fellow, a Debussy of his period.

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In Baltimore the early musicians were English, French, Italian, and Frenchmen brought out Pergolese's "Serva Padrona" in 1789. In 1793 orchestral works by Haydn, Gluck, Pleyel, were performed, and the next year "The Battle of Prague," that famous piano piece which, in its original form or arranged for a band, raged for half a century and more, was played by a Mr. Vogel, the conductor of a grand orchestral concert. French professional musicians, driven from home by the Revolution, broadened our musical horizon. North the French element did not leave very visible traces, but in Baltimore and in the South it almost predominated for several years. Apparently the intrusion of the French did not cause much professional jealousy, for, as a rule, English, German, and Italian musicians peacefully worked side by side, and perhaps more so than to-day, when our musical life has lost little if anything of its cosmopolitan character."

It should be remembered that in Virginia there were then several towns of almost equal importance and equal social attractions.— Williamsburg, Richmond, Fredericksburg, Alexandria, Norfolk, Peters-Theatrical companies visiting the smaller towns gave concerts. Thus in 1796 and 1797 music by Stamitz, Sacchini, Grétry, Piccini, Handel, was heard in Norfolk, and it may interest the members of the late Choral Art Society to know that the "sacred glee of 'O Filii, O Filiae,'" was sung in Norfolk, Va., one hundred and ten years ago.

The Saint Cecilia Society of Charleston, S.C., advertised in 1771 for "a first and second violin, two hautboys, and a bassoon, whom they are willing to agree with for one, two, or three years."

In 1796 a concert was given in Charleston to which the title, "Musical Festival," was applied, perhaps for the first time in this country. As I have just stated, the orchestra was described as "upward of thirty performers.'' In an advertisement it is thus particularized: "One

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This orchestra was large enough for the music and the halls of that period. Some, here and in Europe, have often expressed the wish that music by Haydn and Mozart might be played to-day in a small hall by a small orchestra. As Mr. Sonneck says: "The modern, but, as all sensible lovers of art hope, soon antiquated, craze for enormous halls, enormous orchestras, enormous music, makes even those who should know better too often forget that entirely different conditions prevailed during the eighteenth century. Indeed, the usual performances of eighteenth-century music, the early Haydn included, are but caricatures with several dozen string instruments drowning the desperate struggles of two oboes, two flutes, etc., for a hearing, and the backbone of the whole, the harpsichord, being cheerfully cut out of the body orchestral in favor of artificial trimming and stuffing for the further display of the string quartet."

Nor does the doubling of the wood-wind instruments to-day remedy the evil. The whole effect is all out of proportion, swollen, monstrous, especially in applauded performances of Bach's instrumental music by leading orchestras.

Mr. Sonneck gives the size of European court orchestras about 1755, taking the statistics from Marpurg. There were eleven players in the

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orchestra of Prince Henry of Prussia, thirty-two in that at Salzburg, only thirty-six in the court orchestra at Berlin. There were not more than thirty-six in the famous Concert Spirituel at Paris in 1751. In Beethoven's time at Bonn in 1784 the orchestra numbered only twenty-two.

"Without pretending to have gone into this matter very deeply," says Mr. Sonneck, "I hope to have made it clear that orchestras like that employed at Charleston on the above mentioned occasion were quite respectable in size, even if measured by European standards, and this footnote will serve as a danger signal for all those who, because of unfamiliarity with the subject, are apt to believe themselves transported into ridiculously primitive conditions because our early American orchestras numbered only from ten to fifty performers!"

A concert was given in Philadelphia in 1786, and the *Pennsylvania Packet* then said: "The whole band consisted of two hundred and fifty vocal and fifty instrumental performers, which, we are fully justified in pronouncing, was the most complete, both with respect to number and accuracy of execution, ever, on any occasion, combined in this city, and, perhaps, throughout America." This was a huge chorus for the time, and the lack of true proportion between chorus and orchestra was the same then as now. At the Handel commemoration at Westminster Abbey in 1784 the chorus numbered about two hundred and seventy-five and the orchestra about two hundred and fifty. When the "Messiah" was performed at Berlin in 1786 there was a chorus of about a hundred, while the orchestra numbered one hundred and forty-one.

In New York in 1796 "a band of the most eminent instrumental performers" was engaged for a concert. It contained thirteen "eminent" players as principals, with seconds, and a number of amateurs for the

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ripieno strings and possibly for the flutes. But when, in 1766 in New York, a "suitable band of music, vocal and instrumental," was engaged for the "opening" of "the new Episcopal Chapel called St. Paul's," what was the composition of this band? Mr. Sonneck remembers that J. S. Bach demanded in Leipsic not more than twenty-two instrumentalists, in addition to the organ and harpsichord, against a chorus of from twelve to sixteen trained singers, and Mattheson had demanded seven or eight players for a very weak chorus, ten or twelve for one a little stronger, and from twenty-one to twenty-four for a full chorus; but a full chorus of those days would seem to modern hearers who find pleasure in the roar of "multitudinous mediocrity" ludicrously small.

When Mr. Giovanni Gualdo announced a concert in Philadelphia in 1769, the advertisement said: "The concert to be directed by Mr. Gualdo, after the Italian manner." What was the Italian manner?

Mr. Sonneck is not prepared to say. Did Gualdo use a baton?

In the Middle Ages the conductor either hit the music stand with his right hand or with a paper roll. Yet a baton was occasionally used for extraordinary occasions, as at a banquet given in 1564 with fifty singers and eighty instrumentalists (again observe the numerical proportion).

Antiquarians have stated that in Italy the conductor either sat at the cembalo and gestured, or beat time on the floor with a heavy stick,

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F. R. COMEE, Symphony Hall, Boston or later marked time with the fiddle bow; and this latter method became customary for all orchestral music during the second half of the eighteenth century in France, England, and Germany. Not till about 1800 was there a tendency toward inaudible conducting. Vogel states that the modern baton was first introduced in Germany in 1801 by Landgraf Ludwig von Hessen in Darmstadt. The baton was not used in Leipsic until 1835. Yet Mr. Sonneck is not wholly satisfied with the accuracy of these statements. He quotes from Beerens (1719), who said of conductors: "Others use a long stick." He quotes from a satire published at Basel in 1755: "There was one with a thin little stick, which he beat in the air," etc. He suggests that a baton rather than an "unwieldy paper roll" was used by the cembalist, "and remained in use in orchestral music until temporarily superseded by the violin bow of the leader. With the growth of the orchestras and with the gradual and absolute abolishment of the cembalo, the conductor naturally stepped on the raised platform, baton in hand, from beginning to end of the piece, with the score in front of him."

"Finally," says Mr. Sonneck, "to gain an idea of just how the conducting was done by the cembalist, we need but watch the pianist in the modern vaudeville orchestra (undoubtedly the direct though perhaps illegitimate descendants of the eighteenth-century orchestra),

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especially in Italy, where he will first mark time with the baton and often enough with the hideous noise of yore, then lay it aside for a while, then take it up again at a change of tempo or for some other reason, and so on throughout the performance, but using merely the hand for the necessary gestures only when he finds it inconvenient to pick up the baton."

The programmes of eight concerts given in Philadelphia in 1792-93 may well surprise those who are inclined to smile at the programme of the eighteenth century picked up carelessly by some antiquarian. The composers represented were prominent in their day and generation, and the names of Haydn, Mozart, Grétry, Bach, are not wholly unknown in 1907. Soloists were unduly prominent, as they are to-day.

"Then, as now, soloists were in demand," says Mr. Sonneck, "and the only difference lies in this, that we now pay, or presume to pay, as much attention to the composer of a concerto as to the virtuoso performing it. In those days the performer of a concerto usually was his own composer. Hence a distinction between the two usually could not be made. But even when performing a concerto by some other composer-virtuoso it was not considered necessary to mention the composer, because concertos were admittedly looked upon more or less as vehicles for the exhibition of skill and nothing better. This remark

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applies to Capron, Brown, Gehot, and other virtuosos, who, however, while guilty of the offence of composing, as are ninety-nine out of one hundred musicians, succumbed to the temptation very much less oftener than Mr. Madeira seems to infer."

Mr. Madeira, in a book about music in Philadelphia, sneered at these "local geniuses." Mr. Sonneck asks pertinently if he has ever seen any of their compositions. Mr. Sonneck is acquainted with music by Reinagle, the only "local genius" who figured prominently at these eight concerts, and this music shows that he had unquestionable taste and talent. "Even if their best works were less than mediocre, the fact would still have to be taken into consideration that concert-givers everywhere in Europe habitually filled an entire evening with their own compositions, which only too often were still more mediocre than their skill in performing them. Indeed, the American public was decidedly less often subjected to such cruelty than that of Europe."

At these eight concerts in Philadelphia there were solo singers, and there were concertos or solo pieces for violin, 'cello, piano, clarinet, flute, French horn, bassoon, a double concerto for clarinet and bassoon, a flute quartet; and duets for clarinet and piano were also played.

In miscellaneous concerts in the South, in Philadelphia, in New York, there were solo performers on violin. French horn, bassoon, harpsichord, guitar, viola d'amore, mandolino (sic), psaltery, musical glasses, and other instruments.

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Mr. H. B. Victor, a German by birth, "musician to her late Royal Highness the Princess of Wales and organist at St. George's, London," went to Philadelphia in 1774. He taught the harpsichord, "forte piano," violin, German flute, and "thorough bass, both in theory and practice." This Mr. Victor made an announcement that he "intended to give a concert and to perform on his new musical instruments, but is obliged to postpone it for want of able hands; the one he calls Tromba doppio con tympana, on which he plays the first and second trumpet and a pair of annexed kettledrums with the feet all at once; the other is called Cymbaline d'amour, which resembles the musical glasses played by harpsichord keys, never subject to come out of tune, both of his own invention."

There were such freaks, but the general character of the miscellaneous and popular concerts was of a more legitimate and higher order. Mr. Berkenhead in Boston in 1795 played on the piano or harpsichord "The Demolition of the Bastile," but we have all of us heard "St. Francis Preaching to the Birds" and still more extraordinary programme music for the piano by ultra-moderns.

In Philadelphia the first leading musicians to give concerts were not Germans. An Orpheus Club is said to have existed as early as 1759. English opera was established on a firm footing, but, though there were private music gatherings at the homes of John Penn, Francis Hopkinson, and others, for some reason public concerts were few before the Revolutionary War. The chief concert-givers were Gualdo, Sodi, Vidal, Victor, Brown, Reinagle.

Yet at Lancaster, Pa., there was sufficient interest in music in 1799 or 1800 for a local dealer to enter into business relations with Breitkopf & Härtel in Leipsic, and Mr. Sonneck asks "how many American cities of fifty thousand inhabitants there are to-day with orchestral

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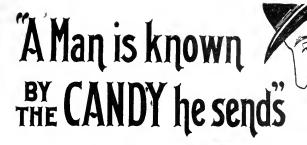
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subscription concerts such as Philadelphia and other smaller cities

enjoyed more than a century ago."

There is a searcity of sources concerning the beginnings of concert life in New York. Mr. Sonneck mentions a concert given in 1736, but this was probably not the first. The giver was C. T. Pachelbel, and the concert was both vocal and instrumental. The first musician, however, to do deeds in New York was William Tuckey, an Englishman by birth. He brought out Handel's "Messiah," January 16, 1770,—that is, the overture and sixteen numbers,—one year before the first performance of the work in Germany.

Probably the earliest example of melodramatic music composed in America was J. Hewitt's, for Collins's "Odes on the Passions," spoken by Mr. Hodgkinson, with music representative of each passion, as per-

formed by the Anaereontic Society."

At Mr. Caze's concert in 1774, when "orchestry" pieces were performed, d'Exaudet's minuet—an air sung in Boston by Mr. Gilibert

and a few others—was performed, "with echoes."

It would be a pleasure to follow Mr. Sonneck in his study of the development of orchestral music in New York, but time and space forbid it; yet I must make room for the characterization of Newport, R.I., 1739, by John Owen Jacobi, in a letter to a friend in Philadelphia: "The want of instruments, together with the niggardliness of the people of this place, and their not having a taste of music, render it impossible for any one of my profession to get a competent maintenance here; and their feuds and animosities are so great concerning their government that a man can take but little satisfaction in being among them, so that it is no better than burying one's self alive."

A study of the programmes republished by Mr. Sonneck would in itself make an interesting article. He has shown that the music of

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the eighteenth century in America was not primitive. Our ancestors were not wholly barbarians in this respect, as some would have us

fondly believe.

Speaking of Hopkinson's concerts in Philadelphia, Mr. Sonneck says: "It was a beginning, and the seventy subscribers certainly enjoyed the music as much as, if not more than, hundreds and thousands of those who fill a modern concert hall and listen attentively to music, much of which, though now considered immortal, will be forgotten, as have been forgotten the compositions by such gifted men as Valentini, Corelli, Pugnani, Stanley, Geminiani, etc., played by Hopkinson. his friends, and the 'Assistant Performers.'"

THEATRE MUSIC.

BY HAROLD E. GORST.

(From the Saturday Review, London.)

The time has surely come when a strong protest should be made against the terrible infliction of the average theatre band. The protest is necessary not only in the interest of the good reputation of music as an art, but in the interest of the physical welfare of the public. have already reached a point in our mechanical progress as a civilization at which medical science ought to step in with a warning and the state with a prohibition. The normal bustle and noise of city life has had a patent effect upon nerves and upon the power of longevity. To these have now been added electric tubes and road motor traction, by means of which thousands upon thousands of people are subjected daily to a gradual process—often acute in its symptoms—of nerve destruction. The motor omnibus is an admirable means of rapid transit, but with its jarring gear-wheels it is calculated to rend the human system as certainly as a set of Nürnberg torture implements. Whilst the practice of hygiene

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and sanitation on a vast scale has diminished epidemics and similar evils, nervous diseases have been largely multiplied by the rapid advance of mechanical engineering. The root of the evil lies simply in noise and vibration,—two things that are not only connected, but inseparable one from another.

Now I think that there is a cardinal distinction between the theatre band and the motor omnibus as a destroyer of nerves. tion, it may be frankly admitted, lies chiefly in the conditions under which the individual suffers. The act of travelling does not, in itself, place any tax upon the mental energies; it absorbs a relatively small quantity of physical vitality. The traveller is therefore free to expend his nervous force upon the necessary task of resisting the extra call upon the wear and tear of his bodily organs. If he conduct a highpitched conversation, or endeavor to fix his attention on a newspaper, at the same time, he does so voluntarily to his own detriment. In the theatre, on the other hand, his intellectual powers and his senses are compulsorily employed, often—as in the case of sight—to In such circumstances undue noise becomes doubly straining-point. pernicious in its effect. It is clear that the function of the theatre orchestra, which plays an important rôle at every type of dramatic entertainment, should be to soothe, and not to excite, the nerves of the audience. Where is recognition given—or even attempted to be given—to this essential function?

No observant person can sit in the neighborhood of the stalls or boxes in a theatre without perceiving the severe suffering to which their patrons are habitually exposed. Nor is this infliction of pain by any means limited to this particular area. Wherever trumpet players have healthy lungs, the audience is racked from end to end. There is not a nook of which the brass cannot permeate every cubic

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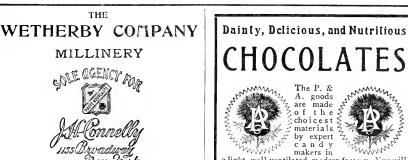
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inch. To give intelligent attention to a play, when the intervals between the acts are systematically filled up with this kind of mental torture (from which there is only escape for a few unattached bachelor bar-haunters) is not only a difficult feat, but often an absolutely painful one. The book of a pantonime does not involve much mental strain on the part of the spectator; but, on the other hand, a heavy tax is placed for several hours upon the organ of sight.

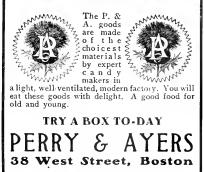
A few days ago I went to Drury Lane to see "Sinbad." Half-way through the first act I found myself, with my forehead wrinkled like a baboon's, struggling to see, hear, and understand through an orchestral din that transformed the whole scene into a pandemonium of noise. Looking about me, I saw others in the same predicament. On every face within a radius of fifty yards was written an expression of strenuous effort at attention mingled with acute nervous suffering. It was a sight that should have been an object lesson to any intelligent theatre management. And what struck me as most pathetic was the dumb, brute acceptance of the torture as an inevitable, even a necessary, part of the entertainment. A few grunbled, it is true, and their complaints were quite audible. But nobody said, or seemed to think: "This is a scandalous infliction. It is ruining the whole

performance, and will make us all ill into the bargain!"

That is the Englishman all over. Until he is violently shocked from the pulpit, or from the political platform, or by his newspaper, it never occurs to him that grievances should be remedied. Custom and tradition overwhelm him from eradle to grave. Grumblingly, but tamely as a sheep, he accepts as inevitable all discomforts and abuses, provided they form his daily surroundings. He can bring himself, at rare intervals, to make an outcry about an evil that is pressed upon his notice because it is only of intermittent occurrence. But there must be something exceptional about it—such as a book club squabble or the cracking of a cathedral—before he can be induced to attend a meeting, or write a letter of protest, or subscribe to a fund in support of organized agitation. So it has come to pass, in the ordinary sequence of events, that the play-goer regards his physical sufferings at the theatre as an inseparable factor of drama. He looks



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upon the orchestra as a necessity as well as a nuisance; and it naturally does not occur to him, in his pardonable ignorance of the mysteries of instrumentation, that the screeching, blaring brass which bores into his brain and stupefies his intelligence can be anything but an integral part of a theatre band, without whose aid the musical numbers

would have to be abandoned altogether.

The fallacy of supposing that the composition of these bands is an arbitrary matter can be easily made clear. For the benefit of those who know absolutely nothing of the subject it may be explained that in order to obtain the necessary tone-color the orchestra is ordinarily divided into four classes of instrumentation,—wood, brass, strings, and drums. The latter two are familiar to everybody. wood instruments generally consist of two flutes, two oboes, two clarinets, and two bassoons; whilst the brass are represented in most theatre bands by three trumpets and three trombones. One trumpet alone, it should be borne in mind, can dominate the largest orchestra ever assembled; and, if there is one portion of the Scripture which has my hearty belief, it is that which asserts the destruction of the walls of Jericho in response to the blast of this clarion-voiced instrument. My own opinion is that its use should be restricted to localities with the acoustic properties of Salisbury Plain. Here and there the great composers have employed trumpets with effect; but any student of Beethoven's symphonies will know how sparsely their hideous forte is utilized. To put three trumpets into a small theatre band—to say nothing of the trombones—is simply criminal.

The remedy is childishly obvious. The brass element is an indispensable necessity to the art of orchestration. Even the stuff that passes for music during the pantomime season could not be scored without its aid. But there is no particular virtue in the trumpet or the trombone for this purpose, and to make the scoring dependent solely upon these two for its brass effects is ludicrous. When the sole function of the music is to provide an agreeable interlude to jaded nerves, the inclusion of these instruments in a relatively small band is an offence against decency. It is the more flagrantly so because there lies near to hand a beautiful, but somewhat neglected, brass



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instrument exactly suited to the requirements of the case. I refer, of course, to the French horn. Not only is its tone entrancingly mellow both in forte and piano passages, but it possesses, in a higher degree than any of its fellows, the peculiar characteristics demanded of the brass. No doubt the substitution of a quartet of horns for the time-honored trumpets and trombones would involve some trouble; but as far as the alteration in the score is concerned, any competent conductor would be able to accomplish it for himself, with the expenditure of a little time and thought, without difficulty.

The play-goer would welcome the innovation. Morally and physically that numerous—and, intellectually speaking, by no means unimportant—section of the public would benefit by the change. The theatre would no longer be a torture-chamber between the acts; the pantomime would cease to be a nightmare, conventionally classed with plum-pudding and other unwholesome Christmas features! and—last but not least—music would regain the good name it has lost in the theatres through the abuse to which it is subjected. But the public may be reminded that the remedy lies with them, not with an individual expression of opinion. Unless they make the weight of their displeasure felt, and declare their sentiments in an articulate manner, the trumpet will remain master of the situation. It has its friends and adherents in this pushful world, where the most strident voice commands the most obsequious attention; and a popular fetich, even when trespassing in the world of art, dies a hard death.

Symphony No. 2, in D major, Op. 73 Johannes Brahms (Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about

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this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of the second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichtenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna was of more than local and fleeting interest, and it may serve to day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

*Reimann, in his Life of Brahms, give. January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Detters and Miss May give December 30, 1877, but contemporaneous music journals, as the Signale, say December 20, 1877.

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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate screnity, which on the one side is quickened to joyous humor and on the other is deepened to meditative serious-The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed. undisturbed by two slight Mendelssohnian reminiscences which emerge The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

. "This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of

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Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When you Bulow wrote that Brahms was an heir of Cherubini, he referred to the delicate filagree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin,

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1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing

a better symphony than the one by Brahms in D major.

**

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'" But Miss Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising, as it does, from the great expectations which our reverence for the composer induced us to form."

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PROGRAMME.

Lalo .	•			•	Overture, " Le	Roi d'Ys "
Loeffler		after V	'irgil) . Heinr	BHARI	e for Orchestra	with Piano
Reznicek		 •	(First tim		Adagio and Sc	herzo-finale
Chabrier					. Rhapsody,	"España"

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PROGRAM

ı ın A-Hat, Op. 39	Sonata	•	•				•	•	٠	•		WEBER
Fourth Nocturne	,			ment	Move	First						FAURÉ
zo in B-flat min or												BALAK
Pastorale												BIZET
Du bist die Ruh'											ERT	SCHUB
Tarantelle												BIZET
and Violoncello	r Pian	nata f	So			٠.				ARD	BERNA	EMILE
Menie											WELL	MACDO
To Mary										NZ	PH GA	RUDOI
art like a Flower	Thou										FOX	F É LIX
h, what Tortures	. A									Ι.	EWSKI	PADER
Lotus Land										Γ.	SCOTT	CYRIL
tude de Rhythme	. É									S .	-SAËNS	SAINT
Étude de Concert											ES .	FORGU

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... PROGRAM ...

** * ***

HAYDN .		•		Andante with Variations, F min	or
SCHUMANN				Fantasia, C major, Op.	17
REGER .				. Humoresque, Op. 20, No.	. 4
ZANELLA.				Tempo di Minuet	to
CHOPIN .				. Twenty-four Preludes, Op.	28
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PROGRAMME

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Mrs. SAVAGE II. a Aria from "Mignon"		V. Aria from "Ero e Leandro" Mancinelli Mrs. Savage
b Spring Song from "Walkyrie" Mr. Van Yorx III. a Gretchen am Spinnrade	. Wagner	α Herbst Haile δ Schöne Susi Haile Mr. Van Yorx
b Fr ist gekommen	Franz	VII. a Der Lenz
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- 3. Smetana . · . . Quartet, "Aus meinem Leben"

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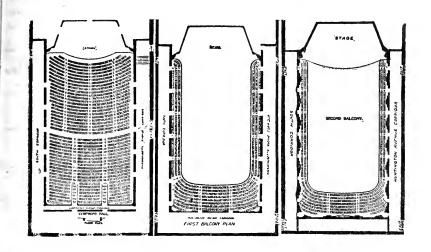
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The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891. The latest performance in this city was at Mr. Debuchy's concert in Jordan Hall, October 28, 1907.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side-drum, and strings. The opera is dedicated to Mr. and Mrs. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared—the invocation sung by her in act ii. is heard *—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the 'cello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with

*" Lorsque je t'ai vu soudain reparaître."

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Margared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory and ante leads to an impassioned and brilliant peroration, Mylio's war song.

The baritone Manoury* sang an aria from "Le Roi d'Ys" at a concert of the Société National in Paris, April 29, 1876, and a duet from the opera was sung by Mrs. Lalo† and Mrs. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vau-corbeil, even before he was director of the Opéra, had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.\$

*Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889–90), and returning to Paris busied himself there as a teacher.

† Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave."

‡ Auguste Emmanuel Vaucorbeil (1821–84) became director of the Opéra in 1870, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

§ A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896.

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"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnec, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac: Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

The Aubade from the opera was sung in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, by Mr. Charles

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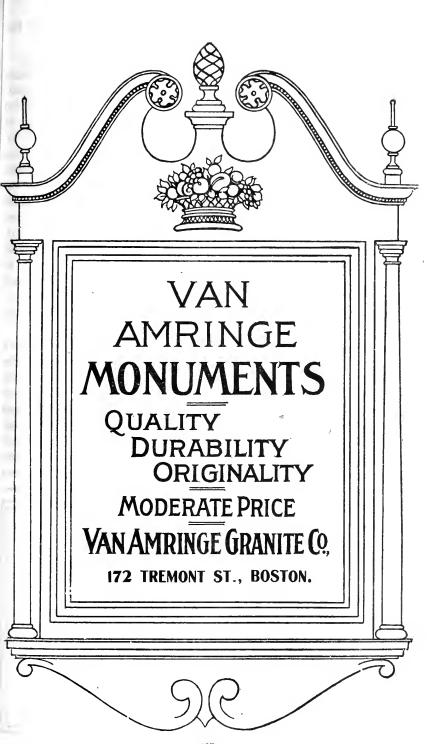
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Gilibert, with pianoforte, December 23, 1904. The chief duet for the women has been sung in concerts in Boston.

* *

The libretto of this opera in three acts was written by Edouard Blau (1836-1906), who heard an old legend of Brittany, told to him, it is said. by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépasses and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice, and said that the innocent

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were drowned with the licentious to punish the crimes committed by the Princess Dahut. She was the daughter of the good King Gradlon of Ouimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked, and strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man dressed all in red, with a thick, long beard, with eyes that glittered like stars, wooed her: and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goat-skin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained: and he saw afar off the man in red, waving in triumph the silver keys.

Dahut's tower reminds one of the Tour de Nesle* and Margaret of Burgundy, immortalized by the drama of the elder Dumas; and of

* They have found in Paris an underground passage which, it is believed, connected the old Porte Dauphine and the Tour de Nesle, in which Margaret of Burgundy received her gallants.

And where, I pray you, is the Queen, Who willed that Buridan should steer Sewed in a sack's mouth down the Seine? But where are the snows of yester-year?

Mr. Hilaire Belloc says, by the way, that Rossetti mistranslated Villon's "d'antan," which is not "yester-year," but "all time past before this year."

"It's a brave night for the Tour de Nesle!" Would that we could see Dumas's famous drama again. When was it last played in Boston? As a matter of fact, this Marguerite was a highly respectable old and noble dame who founded the College of Burgundy, from which the Ecole de Médicine is descended, and John Buridan was a distinguished philosopher who is still remembered by the proverb of Buridan's ass. This ass, placed between two pecks of oats, is not determined to begin to eat of the one sooner than of the other. For Buridan wished to prove that, if beasts were not determined by some external motive, they have no force to choose between two equal objects. Others say the ass, hungry and thirsty, stands between a bucket of water and a measure of oats. What will he do? If you say, "He will stand still," the answer is, "Then he will die." If you say, "He will not be fool enough to die," then the answer is, "He will go toward one or the other, and thus show that he has free will."

The story of a Queen who entertains sumptuously her lovers, and then sees to it that they are silenced that night forever, is an old one and found in many lands. It is in "The Thousand Nights and a Night," But who first thus made poor Marguerite a strangely fascinating and sensually tragic character? It is said that the legend was first heard of, except in Villon's poem, from a German in Leipsic in 1471. But see the article "Buridan" in Pierre Bayle's "Dictionnaire Historique et Critique."



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Tamara's tower, which inspired Balakireff's symphonic poem. But there are still other versions of this legend of Is, and they may be found in Souvestre's "Foyer Bréton" and "Marveilles de la Nuit"; in Schuré's "Légendes et Paysages historiques de France"; in the Abbé Migné's "Dictionnaire des Sciences Occultes." De la Villemarqué gives a fantastical version in "Barzaz Breiz," which was translated into verse by Tom Taylor ("Ballads and Songs of Brittany"). Here is a translation into English prose:—

I.

Have you heard, have you heard what the man of God said to King Gradlon, who is at Is?

"Do not give yourself to wine; do not give yourself to folly. After pleasure, pain! "Who bites into the flesh of fish will be bitten by the fish, and he that swallows

will be swallowed.

"And he that drinks and mixes wine will drink water like a fish. He that does not know will learn."

Η.

King Gradlon spake:-

"My joyous guests, I wish to sleep a little.

"Do you sleep till morning; stay here with us to-night; but do as you please."
Then the lover whispered softly, very softly, these words in the ear of the king's daughter:—

"Sweet Dahut—and the key?"

"The key will be taken; the water will flow; may it be done according to your wish!"

III.

Now whoever had seen the old king asleep would have wondered greatly, with



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admiration at seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter

quietly the chamber with her feet bare:

She approached the king, her father, she kneeled down, and she took away the chain and the key.

IV.

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

V.

"Forester, forester, tell me, have you seen the wild horse of Gradlon pass in this valley?"

"I have not seen Gradlon's horse pass here, I only heard him in the black night:

trip, trep, trip, trep, trip, trep, swift as the fire!"

"Have you seen, fisherman, the sea-maiden combing her hair, blonde as gold, in the mid-day sun, on the shore of the sea?"

"I have seen the sea-maiden, I have even heard her sing. Her songs were mourn-

ful as the billows.'

* *

There is a city Is mentioned by Herodotus, but it was far from the sea and without legendary interest. The ancient Greeks believed in the disappearance of an island or continent, and Plato refers to it. This land was in the Atlantic, and the story of the lost continent was treated with the utmost seriousness by the Western sage and politician who espoused valiantly Bacon's authorship of Shakespeare's plays.* Legends like that of Is are known to the Welsh and to the Irish. The fishermen of these countries and of Brittany see at times in the depths of the ocean the towers of a sunken city, and hear its bells. There is still a tradition in Brittany that every five years on the first night

*Ignatius Donnelly's "Atlantis: The Antediluvian World" (New York, 1882), has been frequently reprinted.

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of May the city Is rises at the first stroke of midnight, and on the twelfth stroke sinks back. If any one will enter the palace of Dahut while the clock is striking, and, taking from a chamber a magic ring of nut-wood, make his escape before the twelfth stroke, every wish will be fulfilled to him the rest of his life. One Breton, his name is given, found the ring, but was slow in retreat. As for the lovers of Dahut, they are still in the bay, and there they will be till the Day of Judgment.

See, too, Poe's "City in the Sea," the strange city lying alone far

down within the dim west, the city of marvellous shrines,

"Whose wreathed friezes intertwine The viol, the violet, and the vine";

the city where turrets and shadows seem pendulous in air,

"While from a proud tower in the town Death looks gigantically down.
But, lo, a stir is in the air!
The wave—there is a movement there!
As if the towers had thrust aside,
In slightly sinking, the dull tide;
As if their tops had feebly given
A void within the filmy Heaven!
The waves have now a redder glow,
The hours are breathing faint and low;
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence"

Renan, in his "Souvenirs," refers to the legend of Is and to the belief still current in Brittany that at twelve o'clock on the night before Christmas the bells of the submerged towers ring for midnight mass; and, as the peasants hear these bells, so he heard in his soul the faint echoes of the old beliefs in which he had been trained.

And cities have disappeared on land as by the sea. There was the city of many-columned Iram in Al-Yaman near Aden, which contained three hundred thousand palaces, each with a thousand pillars of goldbound jasper. It took five hundred years in building, but, when

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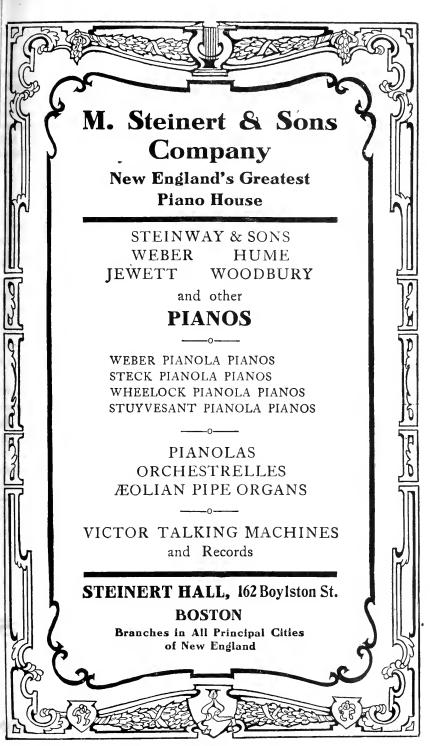
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Shaddad prepared to enter it, the cry of wrath from the Angel of Deat slew him and his host, and Allah blotted out the road which led to th city, "and it stands unchanged until the Resurrection Day." Si Richard F. Burton met an Arab at Aden who had seen mysteriou Iram on the borders of Al-Ahkáf, the waste of deep sands; "and protably he had, the mirage or sun-reek taking its place." There was th convent near Toledo, which was engulfed miraculously to protect th nuns from the Moors. The bells, organ, and choir of this conven were heard for forty years thereafter, when it was thought the las nun died. And the German country-folk know castles and village that have been engulfed.

(Born at Mühlhausen-i.-R. (Alsace), January 30, 1861; now living at Medfield, Mass.

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn two horns, three trumpets behind the scenes, viola, and double-bass. It was afterward arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons,



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four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals,* tam-tam, harp, pianoforte, strings.

* *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these†:—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane"; Debussy, in his "Afternoon of a Faun," etc.

† Translation into English prose by F. W. Mackail (London, 1889).



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"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.*

Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.
"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax basks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain-"Ducite ab urbe domum, mea carmina, ducite Daphnim"—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, "Parcite, ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

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^{*} Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 et sea.

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The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, mf, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. ending is one fanfare of frantic exultation.

* *

A NOTE ON WAXEN IMAGES.

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where

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Established 1842 the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on

sullen hills or by the conniving sea?

This spell is a very old one, and many have been thought to die of it. The potency of it was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked, they say, even in English provinces. Father Charlevoix found North American Indians ("les Illinois") who made "petits marmousets" in the image of those whose lives they wished to shorten, images that they pierced to the heart. The French name the spell "envoûtement," and the wax image itself of the man or woman who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were pierced in any place, the man or woman suffered



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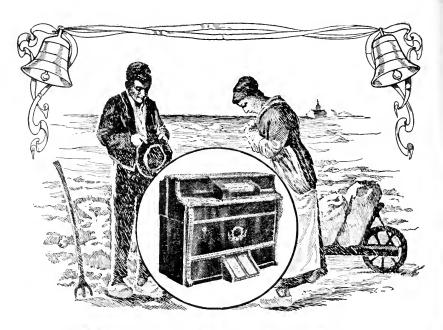
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in the same region. If the doll were melted, there was mysterious

wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffus in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witcheraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means

of wax dolls made in his image.

In like manner the Duchess of Gloucester, Roger Bolingbroke, and Margerey Jourdain were accused of putting a wax image of Henry VI. over a slow fire, and for this the duchess was imprisoned, the conjuror Bolingbroke hanged, and the witch Jourdain, or, as some call her,

Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Hutin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

There are two striking instances of the use of this superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

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"Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began."
"The time was long, yet the time ran,
Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven.)

The other is the passage in Thomas Hardy's "The Return of the Native," where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance "To counteract the malign spell which she imagined of sandal shoes. poor Eustacia to be working, the boy's mother busied herself with a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day." And, after she had fashioned this doll, the old woman pierced it with at least fifty pins "of the old long and yellow sort, whose heads were made to come off at their first usage." She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord's Prayer backward.

Did not King James, in his "Dæmonology," state: "The devil teaches how to make pictures of wax or clay, that by roasting thereof the persons that they bear the name of may be continually melted or dried away by continual sickness"? Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines from a sonnet of old Daniel:—

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"The slie enchanter, when to work his will
And secret wrong on some forspoken wight,
Frames waxe, in forme to represent aright
The poore unwitting wretch he meanes to kill,
And prickes the image, fram'd by magick's skill,
Whereby to vex the partie day and night."

ENTR'ACTE.

GUSTAVE SCHIRMER.

(Mr. Loeffler's "Pagan Poem" is in memory of this publisher, who died in Boston, July 15, 1907, at the age of forty-three years.)

Tradition would have it that the publisher is the natural foe of the author and of the composer. Stories are handed down and repeated with passionate emphasis: how Coleridge looked with a disgust akin to hatred on Dan Stuart of the Morning Post rolling in his carriage through the streets of London, while he, the great Coleridge, whose pen gave wealth and power to the proprietors of the journal, was metaphorically starving in a garret; how Murray was arrogant, tyrannical, exacting, so that Byron was justified in calling Barabbas a publisher. The stories are many and they are stale, nevertheless they voice the opinion of thousands to-day. The publisher grows sleek, as he fattens on the brains of the needy essayist, the unknown novelist, the poor-devil poet. An inspired melodist sells a song for a few dollars, and the publisher buys a magnificent estate with the proceeds of this one song alone. The publisher will not look at a symphony, opera, chamber work, unless he be sure that the sale will repay all expenses. Thousands believe all this.

Two distinguished musicians of recent years, contemporaries, yet of widely different character, were fortunate in their publishers,—Brahms, whom Simrock respected and enriched, and Tschaikowsky, who counted Jurgensen among his nearest and dearest friends. The letters that passed between Tschaikowsky and his publisher are among the most interesting of all those given to the public in the voluminous



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life of Peter by his brother Modest. Both Simrock and Jurgensen believed respectively in their men. Nor did either one publish only

the works that they judged would be immediately popular.

Or look at Belaïeff, the Russian, a man of large fortune, who, deeply interested in the music of the younger school and wishing to spread the fame of his country, established a publishing-house, that he might be thus a propagandist. He saw to it that the works of these composers were presented to the world in a handsome dress, even when the body was thin and anæmic. Dying, he left instructions that his work should be continued, and, as by his generosity concerts of Russian music had been given in foreign cities, so in the future there should be every encouragement for a Russian composer to strive after the best without fear of neglect, assured of recognition.

The death of Gustave Schirmer is not only the cause of deep grief to his friends and business associates: it is a distinct loss to music

itself, both in this country and in Europe.

As a publisher Mr. Schirmer was a man of high ideals and noble purposes. To him music was something more than pages which might be published at slight expense and with a large return. A German by family, traditions, environment, he was not governed in business by the conviction that all good music must necessarily be made in Germany. He welcomed composers of any nation, provided they

had something to show him that was worth while.

Of late years he became deeply interested in the works of the ultramodern French school and also in those of the best composers of the orthodox wing. When Mr. Vincent d'Indy visited this country, he supported that composer's cause in New York with all the weight of his influence. He was quick to recognize the originality, the beauty, and the strength of this modern French music, which in New York was heard too often, alas, by ears that were deliberately closed, and was discussed without knowledge or flippantly, as though the question were one of fleeting moment, as though the attitude of any one of these French composers were only a vain pose. Mr. Schirmer was not one easily swayed. He was by no means an enthusiast in wholesale. Discriminative in judgment, he was resolute in holding fast to his opinion, which was based on æsthetic recognition and artistic apprecia-

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tion. In him Gabriel Fauré found a rejoicing publisher for his latest chamber work, a work that the composer hesitated to put on paper, saying: "What is the use? Who would go to the expense of publishing it?" Many Frenchmen of the modern school are now known to choral societies, to musical clubs, to singers, and pianists in this country through the editions published by this house. The desire to bring beautiful music within the reach of all went hand in hand with the wish to pay tribute to the merit of the composer.

One of the most striking instances of Mr. Schirmer's refined taste and keen insight was his early belief in the rare talent of Mr. Charles Martin Loeffler when his music was to many a stumbling-block or an abomination. He believed in Mr. Loeffler from the start. He watched with admiration the growth and development of the composer. He rejoiced in his success as an artist recognized by artists. He was not daunted by the apparent misunderstanding or the indifference of

an audience when a new work by Mr. Loeffler was produced.

Mr. Schirmer was not content with verbal expressions of good will and warm admiration. He finally persuaded Mr. Loeffler that his

chief composition should be published.

This word "persuaded" may seem strange to some, who are aware that many composers weary publishers with their importunities; that they are always at the door of the publishing-house, even early in the morning, as the Roman client awaiting his patron. But Mr. Loeffler knows that music published is like the word that escapes the barrier of the teeth: it is not to be called back; it is not to be explained away. Mindful of the Horatian injunction, he would fain revise, rewrite, till the music is as flawless as his ideal. Infinite are his pains, for he is a master of self-criticism. The works he thought were worthy he gave into Mr. Schirmer's hands, and they were published with an exactness, an elegance, a luxury, that any foreign composer protected by a prince might envy.

Max Müller said, beginning his autobiography: "No sensible man ought to care about posthumous praise or posthumous blame. Enough for the day is the evil thereof. Our contemporaries are our right judges, our peers have to give their votes in the great academies and

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learned societies, and if they, on the whole, are not dissatisfied with the little we have done, often under far greater difficulties than the world was aware of, why should we care for the distant future?"

This is a doubtful saying, to which artists, remembering history, will hardly agree. Sir Thomas Browne, acute investigator as he was, smiled slyly at the theory of Copernicus, and Roth, who, as a Sanscrit scholar, was certainly Müller's peer, once lamented, as we were drinking thin, sour wine in the Black Forest, the grievous

errors of Max Müller.

Yet this saying of Müller may be applied without fear to personal character, of which contemporaries are necessarily, if honest, the best judges. Mr. Schirmer was nobly ambitious for the honor of his house, but the zeal of his house did not confuse his judgment or blunt his taste. He did not pretend to have the gift of prophecy. published works by Franck, Loeffler, Fauré, and others, no merchant trafficked in his heart. Generous in his treatment of all those with whom he had relations, he did not count anxiously on reimbursement from posterity.

It was the belief of Jowett that friends always think it necessary to "They leave out all his faults, lest tell lies about their dead friend. the public should exaggerate them. But we want to know his faults:

that is probably the most interesting part of him."

It is not necessary to lie about Gustave Schirmer. His nature was The sweetness of his disposition was maintained kind, lovely, loyal. through his last distressing, cruel days. Life was full of interests for him, and these interests were many; for all that pertained to humanity appealed to him, to his curiosity, his humor, his sympathy. plans for the future, plans that were beneficent to men and to art. May these purposes be carried into effect by those nearest him, who will thus raise an enduring monument!

And yet, although he died comparatively young, he has already left a monument of his own unconscious building. There are other artists than the applauded virtuoso, the comet of a season. are artists who never grace the stage, but make virtuosos possible and enable composers to share their thoughts, dreams, emotions, with

the world at large for its consolation or its joy.

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Adagio and Scherzo-finale from the Symphonic Suite in E minor. Emil Nicolaus Freiherr von Reznicek

(Born at Vienna, May 4, 1861; now living in Berlin.)

This suite is by no means new. It was published at Leipsic in 1883. It is in three movements. The first, an overture, is omitted at this concert.

The second movement, Adagio, F major, 3-4, is scored for two flutes, two oboes, two bassoons, three horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings. It begins, Sehr ruhig, aber nicht schleppend (very quietly, but without dragging), with a gentle theme for divided and muted violoncellos. This theme is elaborated. A contrasting motive, "with great fire and energy," E major, 9-8, is announced by violins and oboes. The tempo is afterward changed to the first, but somewhat hurried (3-4). The pace is increased constantly. There is again a return to the initial tempo, and the first theme, modified, embellished, is heard again. The second motive is reintroduced, there is a crescendo, there is a return to the mood of the opening measures, and the close is pianissimo.

The Scherzo-finale, Sehr rasch und erregt (very fast and agitated), 3-4, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones,

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bass tuba, kettledrums, triangle, strings. It opens with a capriciously rhythmed theme, given at first to muted violas, afterward to violins and violas and wood-wind instruments. There is a counter legato theme for strings. A contrasting section follows with a broad, sustained, expressive theme for the violins. There is still another section, much quieter, with motive for first bassoon and violas. The scherzo is built on this thematic material, and ends in E major.

* *

The name of Reznicek was first made known to a Boston audience by the overture to "Donna Diana," which was played here at a concert of the Boston Symphony Orchestra, December 7, 1895, Mr. Paur conductor. The opera, "Donna Diana," made the composer famous.

Reznicek's father was in the Austrian army, a lieutenant field marshal. His mother was born Princess Clarissa Ghika, and she was of a family that once ruled in Roumania. Emil studied law at Graz. but he decided to be a musician, and he studied music, first at Graz with Dr. Mayer, whose pseudonym was W. A. Rémy, afterward at the Leipsic Conservatory with Reinecke and Jadassohn. Leaving Leipsic, he was in turn opera conductor at Zurich, Stettin, Mayence, Jena. Bokum. He lived seven years in Prague as a composer, though for two years and a half he was conductor of a military band. He then went to Weimar, where he was court conductor, and for three years (1896-99) he held the same position at Mannheim. After a short sojourn in Wiesbaden he made Berlin his dwelling-place in 1901. In Berlin he established with the Philharmonic Orchestra the "Orchestra Chamber Concerts" for the purpose of performing "intimate" works which are not played effectively by modern full orchestras. He has also for some time conducted Philharmonic concerts in Warsaw; he led in Warsaw, October 15, 1907, the first performance in Polish of Richard

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Strauss's "Salome." He has conducted orchestral concerts in various cities, and he was invited to conduct concerts in London the fifth and the twelfth of this month.* In Berlin he taught theory and composition at the Klindworth-Scharwenka Conservatory.

Reznicek composed the music to these operas: "Die Jungfrau von Orleans," in four acts, text by the composer after Schiller's drama, Prague, June 19, 1887; "Satanella," in three acts, text by the composer, Prague, May 13, 1888; "Emerich Fortunat," in three acts, text by the composer and Ed. von Dubsky, Prague, November 11, 1889. These three operas interested Angelo Neumann, who was then manager of the German Landestheater. But Reznicek's fame, as I have said, was established by his "Donna Diana," in three acts, which was produced at Prague, December 16, 1894. The text was based on C. A. West's German version of Moreto's comedy, "El Desden con el desden." † West in his version incorporated several points taken from Gozzi's "La Principessa filosofa." The English version acted in Boston by Mme. Modjeska and her company followed West's in all important particulars. Reznicek's opera was so successful that in a short time it was performed in forty-three opera houses. His latest opera, "Till Eulenspiegel," a folk opera in two parts and a postlude, after Johann Fischart's

*Reznicek conducted in Queen's Hall, London, November 5, at a concert given by Vivian Hamilton. He conducted his own "Ironic" Symphony and also a symphony of Wilhelm Friedemann Bach, discovered recently by him in the Berlin Library. The Pall Mall Gazette described Reznicek, the conductor, as "straightforward, but otherwise rather characterless."

† Augustin Moreto Y Cabaña was born at Madrid in 1618. He died at Toledo in 1669. After studying law he wrote for the theatre, and at last took orders. The comedy mentioned above is said to have been inspired by Lope de Vega's comedy, "Los Milagros del Desprecio." Molière borrowed from Moreto's comedy for his "Princesse d'Elide," produced in 1664 at Paris with music by Lulli. A heroic ballet, "La Princesse d'Elide," text by the Abbé Pellegrin, music by Villeneuve, was produced at the Opéra, Paris, July 20, 1728. Moreto's comedy was published at Valencia in 1676.

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The Boston Symphony Orchestra Programme

For the twenty-four Boston concerts, with Historical and Descriptive Notes by Philip Hale. Bound copies of the Programme for the entire season can be had at \$1.50 by applying before the last concert. Address all communications to

F. R. COMEE, Symphony Hall, Boston. "Eulenspiegel Reimensweiss," was produced at Carlsruhe, January 12, 1902. Mrs. Mottl impersonated Gertrudis; Bussard, Eulenspiegel. Mr. Mottl conducted. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In this version Eulenspiegel, after his boisterous fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife, Gertrudis, who assures him he will never be forgotten on earth. This opera has also been performed at Mannheim and Berlin.

Reznicek has composed two symphonies, one, the "Tragic," in D minor (1903), the other, the "Ironic," in B-flat major; two symphonic suites for full orchestra, one in E minor, the other in D major; two string quartets (C minor and C-sharp minor, 1906); a Requiem for Schmeykal, for chorus, orchestra, and organ (brought out by Felix Weingartner in Berlin); a "Comedy" overture, an "Idyllic" overture, 1903; a mass in F major for solo voices, chorus, and orchestra; a Night-piece for violoncello and orchestra; a Serenade for strings; a Capriccio for violin and orchestra; a Prelude and Fugue in C-sharp minor for full orchestra (1907); "Ruhm und Ewigkeit," four songs (after Nietzsche's "Also sprach Zarathustra," 1904); three folk-songs with small orchestra,—"Der traurige Garten," "Gedankenstille," "Schwimm hin, Ringelein," from "Des Knaben Wunderhorn"; and many songs for voice and pianoforte, of which the three "Gesänge eines Vagabunden" (by Martin Drescher, from Hans Ostwald's "Lieder aus dem Rinnstein") are perhaps the most striking.

THE HORN OF PLENTY

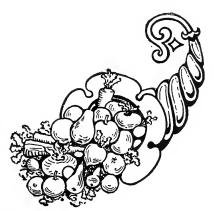
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RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, on January 18, 1841; died at Paris on September 13, 1894.)

Chabrier journeyed in Spain and was thus moved to write "España." The first performance of the Rhapsody was at a Lamoureux concert, Paris, on November 4, 1883.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings. The Rhapsody is in F major.

This brilliant fantasia is based on original Spanish dance tunes. The various forms of the Jota and the Malagueña are especially prominent.

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is

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attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

> La Jota en el Aragon Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons;

*Other derivations are given.

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others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more outrés the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These coplas are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese* are proud of their dance.

Dicen que las Andaluzas Las mas talentosas son, Mas en gracia las esceden Las muchachas del Aragon!

Los que ensalzan la cachucha De Cadiz y de Jerez, Cierto es que bailar no vieron La Jota una sola vez.

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carol was a ringdance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.
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a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the brio and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral, dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony Concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:-

Et c'est à Loyola

Le jour de la Romeria,

Avec de Navarrais .

Un cher lundi de Pâques Que nous nous sommes vus pour la première fois!

Araquil. Anita.

Il jouait à la paume, J'applaudissais, et puis Il les avait battus.

A la course des Novillos . . . Je ne la quittais pas des yeux!

Araquil. ANITA. ARAQUIL.

Le soir . . . Elle et moi, nous dansâmes . .

Anita. L'air de cette jota, je l'entendrai toujours.

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The Malagueña, with the Rondeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word, A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Galté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankces so unlike the two other nations": that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry The opera was performed eight times.

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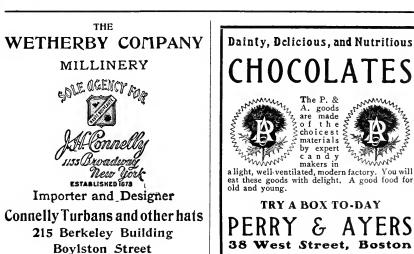
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means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (taconeos), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.'

"The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and



animation—quivering, sonorous, passionate, seductive. Olè! Olè! Faces beam and eyes burn. Olè, olè!

"The bolero intoxicates, the fandango inflames."

* *

This Rhapsody was the foundation-stone in France of Chabrier's reputation. After the first performance Victor Wilder wrote in Le Ménestrel:—

"While cultivating classic art with a predilection that justifies itself. Mr. Lamoureux has taken pains in his first concert to introduce to his audience a composer who is still little known, but will succeed in making a fine place for himself in the pleiad of young talents who do honour to our French school. We mean Mr. Emmanuel Chabrier and his instrumental fantasia entitled 'España.' This composition, written on popular motives of jotas and malagueñas, is a musical picture which promises us a master colourist. Mr. Chabrier handles the orchestra with astonishing skill, and no one knows better than he how to make effects of light and shade start forth from it. In this piece there is a really extraordinary expenditure of verve, dazzling the ear and reviving, by the power of sound alone, the whole of musical Spain."

Requests for repetitions of the Rhapsody were immediate.



Alexis Emmanuel Chabrier's father was a lawyer; his mother was not interested in music. In 1856 Emmanuel went to Paris to complete his studies and to be admitted to the bar. In 1862 his father placed him with the Minister of the Interior, but Emmanuel spent his spare time in practising the pianoforte, in consorting with musicians, in playing chamber music. His favorite composers then were Bach, Mozart, Beethoven, Berlioz, Schumann. He had uncommon mechan-



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ical skill as a pianist, and his left hand was a wonder even to virtuosos. He studied composition with Théophile Semet and Aristide Hignard and the pianoforte with Edouard Wolff, but he was chiefly self-taught.

In 1879 Chabrier resigned his position to devote himself wholly to music. Hugues Imbert described him as amiable, gay, fond of a joke, a man of keen wit, with a hearty laugh which was not always without malice. He gathered about him artists and amateurs. There were Saint-Saëns, with his prodigious musical memory and true Parisian playfulness; Massenet, "with his air of a repentant Magdalene"; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's Marguerite. There were strange instruments, as a queer organ with strange stops, which set in motion cannon, drums, etc. One fine evening in spring the noise through the open windows drew a crowd in the street below, and some one shouted: "If I were your landlord, I should be too happy to ask you for rent."

His opéra-bouffe, "L'Étoile," in three acts, was performed at the Bouffe-Parisiens, Paris, November 28, 1877, with Mme. Paola-Marié as the heroine. On the libretto by Leterrier and Vanloo the story of "The Merry Monarch," in which Mr. Francis Wilson disported himself, was based. A little piece, "L'Éducation Manquée," was produced at the Cercle de la Presse, Paris, May 1, 1879. "Dix Pièces pitto-

resques," for pianoforte, were published.

In 1881 Lamoureux engaged Chabrier to drill the chorus and prepare with him works of Wagner, which for a long time the intrepid conductor had intended to produce in Paris. Chabrier was thus made thoroughly acquainted with Wagner's music dramas, and even then

he was busy on his own opera, "Gwendoline."

"España" was produced in 1883. The "Scène et Légende," from "Gwendoline," was performed with Mme. Montalba, soprano, at a Lamoureux concert, November 9, 1884. The prelude to the second act was produced by Lamoureux, November 22, 1885, and the overture on November 21, 1886.

"La Sulamite," text by Jean Richepin, for mezzo-soprano, female

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We refer among others to Mrs. Oliver Ames, Mrs. Francis Blake, Mrs. Oliver W. Peabody, Mrs. Mary Schlesinger, Mr. John C. Olmstead, Mr. Elliot C. Lee, Mr. George H. Wightman, Mr. W. H. Ames, Mr. William G. Nickerson.

chorus, and orchestra, was produced by Lamoureux, March 15, 1885, with Mine. Brunet-Lafleur as the solo singer. When this work was performed at Brussels in 1896, Maurice Kufferath wrote: "There is not a vocal phrase which has a positively defined, expressive figure; the prosody defies common sense; the voices are tortured capriciously; the instrumentation jolts you, it is harsh, brutal, at times singularly clumsy; the harmonic progressions are offensive, not always correct. And yet this work has a singular charm; it is full of happy details, orchestral discoveries, piquant effects of contrast; it is alive and vibrant, to the last degree, with sonorous patches of extreme brilliance. is a striking resemblance between Chabrier and the painters whom he admired and loved,—Manet, Pizzaro, Claude Monet. He was, indeed, a man of his period, and he will remain one of the characteristic figures of contemporaneous art. He sees only color in music; the rest is as Novel rhythms, unheard-of associations of metres, bold and often ravishing combinations of instruments,—these he searches out; he instinctively finds extraordinary things which cause you to overlook a certain vulgarity of ideas, and they express in an original manner the intense passion of the poem which was inspired by 'The Song of Solomon.' After all, that is the main thing."

Chabrier visited London and Brussels to attend performances of Wagner's music drama. He frequented a club in Paris called "Le Petit Bayreuth." A small orchestra was assisted by two pianofortes. Among those who took part were Lamoureux, Garcin, Charpentier, Humperdinck, Camille Benoit, Wilhelmi. Vincent d'Indy played the

drums.

Chabrier's "Gwendoline," an opera in two acts, was produced at Brussels, April 10, 1886. The chief singers were Mme. Thuringer, Bérardi, and Engel. The opera was performed at Carlsruhe in 1889, at Munich in 1890, at Lyons before it was performed at the Opéra, Paris, December 27, 1893.

His "Le Roi malgré lui," an opéra-comique in three acts, libretto by de Najac and Burani, based on an old vaudeville by Ancelot, was produced at the Opéra-Comique, Paris, May 18, 1887, with Miss Isaac, Delaquerrière, and Bouvet, the chief singers. There were three per-

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formances, and the Opéra-Comique was consumed by fire, May 25, 1887. The opera was mounted again, November 16, 1887, at the Châtelet. The same year, October 11, "La Femme de Tabarin," a tragi-parade in one act, by Mendès, music by Chabrier, with a story similar to that of Leoncavallo's "Pagliacci," was produced at the

Théâtre-Libre, Paris.

Other compositions were "Suite Pastorale" (Idylle, Danse villageoise, Sous bois, Gigue), Prélude, Marche française, Habanera,—all produced at the Popular Concerts, Angers; "Marche Joyeuse" (Lamoureux concert, Paris, February 16, 1890); "A la Musique," for soprano, female chorus, and orchestra (Colonne concert, Paris, March 27, 1891); Fantasia for horn and pianoforte; Romantic Waltzes for two pianofortes (four hands); songs, among them "Credo d'amour," "Ballade de gros dindons," "Pastorale des petits cochons roses"; "Les plus jolies chansons du pays de France," selected by Mendès and with music noted by Chabrier and Armand Gouzien.

It is said that he wrote the music for "Sabbat," a comic opera by Armand Silvestre; for a burlesque opera, "Vaucochard," text by Paul Verlaine; for an opera, "Jean Hunyade," which was abandoned; and that he contemplated an opera, "Les Muscadins," based on Jules

Claretie's novel.

The "Bourrée Fantasque," composed for pianoforte, was orchestrated by Felix Mottl and first played at Carlsruhe in February, 1897.

Mottl also orchestrated "Trois Valses Romantiques."

"Briséïs," an opera in three acts, libretto by Ephraim Mikhaël and Catulle Mendès, was left unfinished. Chabrier completed only one act, which was produced in concert form by Lamoureux, January 31, 1897. The first performance on the operatic stage was at the Royal Opera House, Berlin, January 14, 1899 (Hiedler, Götze, Grüning,

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Hoffmann, and Knüpfer were the chief singers). Richard Strauss conducted. The fragment was performed at the Opéra, Paris, May 8, 1899.

Chabrier was described as exceedingly fat until disease shattered his body as well as his brain. His eyes were bright, his forehead was unusually developed. He delighted in snuff-colored waistcoats. Extracts from a letter written to the editor of the Revue d'Aujourd'hui (about 1890), who entreated Chabrier to serve as music critic for that magazine, will give some idea of his mad humor: "Reserve for me, if you are so inclined, a position as bashibazouk, an intermittent gentleman; I give you full liberty to do this. Look for some one recta, a serious bearer of perfect copy—there are such competent persons; and, above all, a modern man, a fellow of hot convictions and fiery zeal. . . . Find a hairy slayer of the repertory, a slugger of opera managers, a nimble lighter of new street-lamps, and a radical extinguisher of the old ones; that's the ideal chap for you. But why look toward me for anything good? When a man has little hair left, and that is white, he should stop playing the pianoforte in public."

He was an unlucky man. His "Roi malgré lui" was an instantaneous success, but the Opéra-Comique was destroyed by fire after three performances. "Gwendoline" was successful at the Monnaie, Brussels, but the managers soon after failed. Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an

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orchestra; no one was struck more cruelly, more directly, in his force The good, jovial, tender, big fellow, who, changed to than Chabrier. a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

"The prodigious liveliness which individualizes to such a high degree the works of Chabrier was the distinctive mark of his character. exuberance of his gestures, the solid frame of his body, the Auvergnian accent of his voice, which uttered the most varied remarks and punctuated them at regular intervals by inevitable exclamations, 'Eh! bonnes gens!' or 'C'est imbécile,' the boldness of his hats, the audacity of his coats, gave to his picturesque person an extraordinary animation. He played the pianoforte as no one ever played before him, and as no one will ever play again. The spectacle of Chabrier stepping forward, in a parlor thick with elegant women, toward the feeble instrument, and performing 'España' in the midst of fireworks of broken strings, hammers in pieces, and pulverized keys, was a thing of unutterable drollery, which reached epic proportions.

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wrapped certain types of womanhood, his voluptuous Sulamite, for example, and the tragic bride of Harold (Gwendoline) in delicious dress of sevenths, ninths, and appoggiaturas, which adorned them in exquisite manner. But he had, above all, originality, the gift of creation, and refusing to be a vassal of any school, not being a pupil of any one, having acquired by patient study and repeated hearings of the masters the trade for which he had fashioned for himself his own tools, the allowed an admirable artistic temperament to develop itself in fullest liberty. . . .

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PROGRAMME.

Boehe				rst time			Tone	e Po	em, "Taormin	ıa"
Lalo .	•	•	•	•		Symp	honie	Esp	agnole for Vio	olin
Beethoven					•	•			Symphony No). 2

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FAURÉ .								. Fourth Nocturne
								Scherzo in B-flat minor
DEBUSSY .								Voici que le printemps
BIZET .								Pastorale
SCHUBERT								Du bist die Ruh
								Tarantelle
E. v. DOHNAN	YI				Son	ata for	Pian	o and Violoncello, Op. 8
MACDOWELL								Menie
RUDOLPH GA	NZ							To Mary
FELIX FOX								Thou art like a Flower
PADEREWSKI								. Ah, what Tortures
CYRIL SCOTT								Lotus Land
SAINT-SAËNS								. Étude de Rhythme
STRAUSS-PHI	LIPI	P		Va	lse C	aprice	, W	ine, Woman, and Song"

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											. B minor, E minor, C major:
				Rha	psod	lie, l	E-fla	t ma	ajor)		
CHOPIN											Sonata, B-flat minor, Op. 35
	S	cherzo)	Grav Ma	re, do rche	ppio fune	mov bre	imen	to Final	e: F	Presto
DEBUSSY											. La Soiree dans Grenade
											. Alborado del Gracioso
											Prelude, Choral, and Fugue
MACDOWELL											The Eagle
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Fugue in G minor.	Danse in E major.
BACH Concerto in D minor.	Arabeskes in G major and
Toccata in C minor.	E major.
RHEINBERGER . Romanze in A major.	BALAKIREW "Islamey" (Fantasie ori-
GRIEG Sonata, Op. 7.	entale).
(Sonata in G minor	BOURGAULT-DUCOUDRAY,
SCHUMANN Toccata.	"Esquisses d'après Nature."
Études in C minor and	RAVEL "Jeux d'Eau."
G-sharp minor.	Mendelssohn, Quartet in D minor.
CHOPIN Impromptus in A-flat	(Trio in R-flat major
and F-sharp major.	RUBINSTEIN . Duo Sonata in G major.
LISZT Études after Paganini.	DUSSEK Duo Sonate in B-flat.
Tarantella ("Venezia e Na-	GRIEG Duo Sonatas in F major
poli'').	and G major.
Valse Impromptu in A-	(Trio in E-flat for piano,
flat.	BRAHMS violin, and horn.
Dvorák Humoresky.	Duo Sonata, Op. 78.
D'INDY "Poème des Montagnes."	STRAUSS Duo Sonata in E-flat
Helvetia Waltzes.	major.
MORET Chanson in E minor.	Bronsart Trio in G minor.
POLDINI Études, Op. 19.	SCHAEFER Quintette, Op. 5.
LIAPANOW Études, Op. 11.	SCHEINPFLUG . Quartette in E major.
(Prelude, Chorale, and	ZANELLA Trio, Op. 23.
Fumie	RACHMANINOFF, Trio, Op. 9.
CÉSAR FRANCK { First Caprice in G-flat.	Bossi Trio, Op. 107.
Danse Lente.	BERTELIN Duo Sonata in E-flat.
Tschaikowski, Sonata in G major.	SAMAZEUILH . Duo Sonate in B minor.
BEETHOVEN . Sonatas, Op. 101, Op. 57,	WILHELM ROHDE, Trio, Op. 21.
and Op. 27.	D'INDY Duo Sonate, Op. 59.
DREYSCHOCK . Military Rondo in A major.	p. 39.

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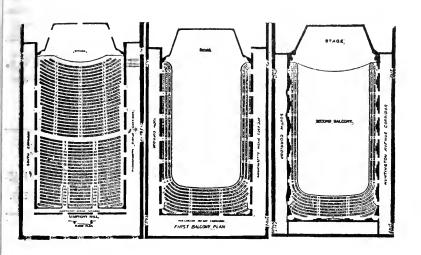
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Fox, P.

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Boehe "Taormina," Tone Poem, Op. 9 First time in Boston

Lalo Spanish Symphony for Violin and Orchestra, Op. 21

I. Allegro non troppo.

II. Scherzando: Allegro molto.IV. Andante.

Rondo: Allegro.

Beethoven

Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.

II. Larghetto.

III. Scherzo: Allegro; Trio.

IV. Allegro molto.

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"Taormina: Tondichtung" was begun by Boehe, September 4, 1905, and completed March 7, 1906. It was performed for the first time at a concert of the Music Society of Essen in that city toward the end of 1906. Since then it has been played in other cities, as in Munich and Glasgow.

Boehe publishes no argument, no motto, on a fly-leaf of his score. There is a picture of Taormina, the Sicilian town known to the ancients as Tauromenium; the town on the eastern shore and with the superb view of hills and sea and Ætna; the town that knew in turn the rule of Dionysius, Carthaginians, Saracens led by Ibrahmim-ibn-Ahmed, Normans, and still later French invaders; the town with the famous theatre of Greek origin, which was destroyed but restored in the Roman period, and later partially destroyed, not by the Saracens as a tablet states, but by the Duke di Santo Stefano in the wish to decorate his palace, and now partially restored.

It has been said that Boehe's "idea" in composing this symphonic poem was not unlike that of Elgar's in the overture, "In the South": "to suggest the joy of living in a balmy climate under sunny skies, and amid surroundings in which the beauties of nature vie in interest

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with the remains and recollections of the great past of an enchanting country"; that there was also the thought of the "drums and tramplings of three conquests,"-to quote the magnificent phrase of Sir Thomas Browne. I find no warrant whatever, either in any communication from the composer or in the music itself, for this statement. There is the picture of the town, and that is all Boehe has to say about his music. The hearer, whether he has seen or has not seen Taormina, is left to himself. As Walt Whitman sang:-

"All music is what awakes from you, when you are reminded by the instruments."

"Taormina," dedicated to Boehe's "dear wife," was published in 1906. It is scored for four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, bass trumpet, three trombones, bass tuba, a set of three kettledrums, bass drum, deep side-drum, cymbals, triangle, tambourine, glockenspiel, tamtam, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses, two harps, and four deep-voiced bells (D-flat, A-flat, B-flat, G-flat) behind the scenes.

The poem opens Andante religioso, 4-4. A Gregorian choral melody is sung in rather free rhythm by oboe and clarinet against violins (divided), some sustaining, some with recurring harmonics. opening melody is that of the hymn, "Ave, maris stella."

> Ave, maris stella, Dei Mater alma, Atque semper Virgo Felix coeli porta.

Remy de Gourmont, in that golden book, "Le Latin Mystique: Les Poètes de l'Antiphonaire et la Symbolique au Moyen Age," to which Huvsmans contributed a preface, says that the hymn, "Ave, maris

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stella," is one of the oldest hymns conceived according to the plan that the quantity should not be determined by the morphology of the syllable, but by the necessity of the rhythm. "It should belong to the tenth century; perhaps it is still older. Regularly, every odd syllable should be long, and every even one short; but the poet freed himself from this care, being sure that the rhythm would mark sufficiently the strong and the weak. When this hymn is sung, it is necessary, therefore, to put vocal stress on the syllables one, three, five; to diminish on two, four, six, to stop the breath almost brusquely, and to let tone die away as in a swoon. But this theory is purely ideal, for the 'Ave, maris stella' is usually sung as if all the syllables were long; only the Benedictine nuns have preserved a musical liturgy with such delicate gradations as to embellish this song of love with all its plaintive glory as a halo. Oh! 'La clere voiz plaisant et bele!' Oh! the words, 'Plus douces que sons de citoles!' . . . This ode is no longer a hymn. abandonment of the traditional metre should give to it the name of 'prose' or of 'regular sequence'; but in the liturgy it remains a hymn, the title 'prose' being reserved for tropes sung at the mass before the Gospel—although there are some exceptions."

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poco adagio section with the expressive theme, which is developed until it is sung fortissimo by the violins. The climax leads to Tempo I. (Andante religioso). Wood-wind instruments have an ecclesiastical Thus do Gregorian chants and worldly music vie with each other throughout these pages. Andante cantabile, 4-4: the solo violin has a long-breathed, expressive cantilena, which is developed elaborately and with constantly increasing intensity, until there comes a section, Grandioso, in which the theme, announced "nobile" by wind instruments, is given finally to the full orchestra. The Andante religioso again appears with ecclesiastical chant. A dirge follows. Tempo di marcia funebre, ma non troppo lento. An agitated climax precedes the reappearance of the cantilena sung before by the solo violin. A development of the various thematic material brings about the return of the Grandioso section. As the end approaches, bells are heard, as from afar. They grow fainter and fainter. Tempo primo: the church song is heard while the bells are dying.

It was intended that Boehe, the son of an officer in the Bavarian army, should follow in his father's footsteps. As a lad, he studied harmony and counterpoint with Dr. Rudolf Louis. He left the Gymnasium in 1900, and determined to be a musician. He studied under Ludwig Thuille, and in the winter of 1901–1902 several of his songs—two with orchestral accompaniment—were sung in Munich, Frankfort, and Berlin. The list of his compositions includes, in addition to the Ulysses cycle: Op. 1, Five Songs for voice and pianoforte; Op. 2, "Tiefe Schatten" (Theodor Storm), cycle for middle voice and pianoforte; Op. 3, "Landung" (R. Dehmel) and "Stille der Nacht" (Gottfried Keller), for voice and orchestra; Op. 4, Six Songs for voice and pianoforte; Op. 5, Two Songs for baritone and pianoforte.

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Mr. Fritz Kreisler was born at Vienna, February 2, 1875. began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeving. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901). His first appearance at a Boston Symphony Concert was on February 9, 1901, when he played Beethoven's Concerto. went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante'') in Boston at a Symphony Concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4, 1905. He played Brahms's Concerto at a Boston Symphony Concert in Boston, March 11 of that year. He gave recitals in Jordan Hall, November 11, 19, 1907.



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(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

* *

The first movement of this violin concerto, Allegro non troppo, in D-minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The

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second theme comes in D major. There is a short coda on the first theme.

- II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.
- III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted.
- IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.
- V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

* *

Ancestors of Lalo went from Spain in the sixteenth century to Flanders and settled there; but, if any one thinks that Lalo, in this concerto,—for it is practically a concerto in spite of the title,—was influenced irresistibly by Spanish blood, he should be reminded that the



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composer also wrote a "Norwegian" fantasia and a "Russian" concerto for violin and orchestra. His teacher at the Conservatory of Lille was one Baumann, of German origin, who taught the lad the violin and harmony. Lalo's parents did not wish him to be a musician, but he went to Paris and studied the violin at the Conservatory with Habeneck. He studied composition in Paris with Jules Schulhoff, the pianist, and with Joseph Eugène Crévecœur, who took the second brix de Rome in 1847, and then went back to Calais, his birthplace. where he made lace. For several years Lalo was obliged to gain his bread by playing the viola in the Armingaud-Jacquard Quartet, whose concerts were popular for many years. The society was organized in 1855, and the programmes were devoted chiefly to chamber music by the leading German composers. Those were the days of sentimental romances by Loïsa Puget and of variations of themes from favorite operas; but Lalo gave himself almost exclusively to chamber music, which was then cultivated but little in France and poorly represented. His first works were pieces of chamber music which show German influence. In spite of the beauty of some of his songs and in spite of the brilliance of his works for orchestra and for solo violin. Lalo was not valued at his true worth until the production of his opera, "Le Roi d'Ys" His ballet "Noumana" was produced at the Opéra, Paris, in 1882, and his postliumous opera, "La Jacquerie," completed by Arthur Coquard, was produced at Monte Carlo in 1895 and performed later in that year at the Opéra-Comique, Paris.

His personality during his later years has been described as follows. Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of "Noumana." He was otherwise of distinguished appearance,—fastidious in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white



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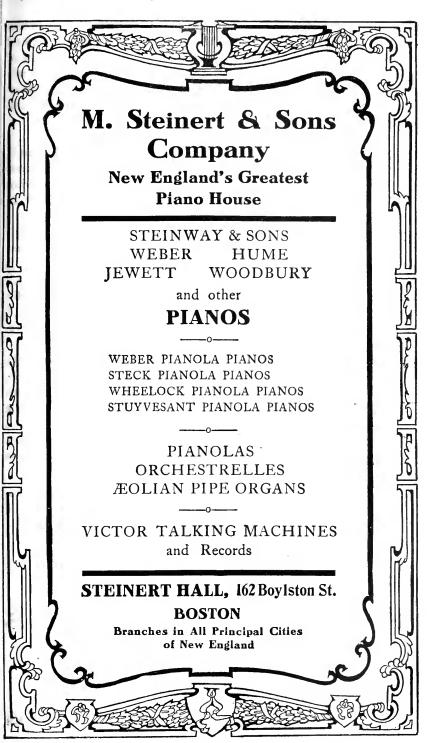
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beard and moustache, "which gave him the appearance of an Austrian diplomat." His judgment of contemporaneous musicians was spiced with wit, which was at times malicious. He thought unfavorably of much of the music that was heard in the opera house, but he was not in sympathy with German radical theories concerning the music-drama. His temperament was French; he was honest, and he insisted on clearness in art.

**

Lalo's first works were pieces for violin and pianoforte, a Trio in C minor, Op. 7, a Violin Sonata, Op. 12. His second Trio in B minor and the Quartet in E-flat, Op. 19, which was rewritten and published in new form in 1888, were played at an Armingaud concert in Paris in 1859.

His Violin Concerto, Op. 20, was produced at Paris in 1874; his suite, founded on Scandinavian airs, at Berlin, in 1878, and the first part was used in his "Rhapsodie norvégienne" for orchestra (1879); the Pianoforte Trio, Op. 26, was played in 1880; the "Concerto russe," for violin and orchestra, was first performed in 1880, as were his violin pieces, "Romance-Sérénade" and "Guitare." His "Fantasie-Ballet," for violin and orchestra, kept for years in the portfolio of his publisher, was first played by J. Debroux at Paris early in 1900.

Add to these works songs; a 'cello concerto (1877); 'cello sonata (1872); Allegro for pianoforte and 'cello (1859); Pianoforte Trio, No. 3 (1880); Symphony in G minor (1887); Scherzo for orchestra (1885); Pianoforte Concerto (1889); music to "Nero," pantomime (1891); Allegro appassionato for orchestra (1881); Sonata for violin and 'cello (1873); Divertissement for orchestra (1872); and the opera "Fiesque" (1867), which has not been performed, although excerpts have been sung in concert.



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Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied: "Do you think I am going to make music like that of 'Giselle'* for you?"

Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Philipot (1824–97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died-Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon,

*"Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876).



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May 4, 1873. Pages of this opera were afterward used by Laloin his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterward rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, Februrary 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entra'cte from "Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled ''Yvan de Russie,'' or ''Yvan le Terrible''; * and the romance of Micaëla

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.

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in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.* Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

I mentioned in the programme book of November 23 the little time given to Lalo for the composition of his ballet, "Namouna"; how he worked on it fourteen hours a day, when he was fifty-eight years old; and how he had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question

of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli, the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out, on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her.

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^{*} Bizet destroyed the scores of his "Guzla de l'Émir," "Ivan le Terrible," "La Coupe du Roi du Thulé." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid" were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."

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Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique, December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897, and that by Hugues Imbert in "Nouveaux Profils de

Musiciens," Paris, 1892.)

A committee has recently been appointed to raise a statue to Lalo in his birthplace, Lille. The sculptor will be Maurice Quef.



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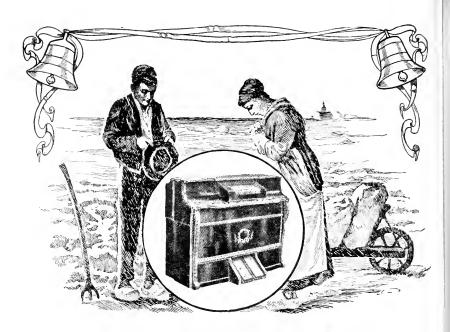
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ENTR'ACTE.

PERIODS OF GENIUS.

BY DR. C. W. SALEEBY.

(From the Pall Mall Gazette of November 8 and 15, 1907.)

The particular assumption which I propose to discuss is a highly controversial one, and may be denied by the reader. Nevertheless, though the particular instance be unwarranted, warrantable instances abound in history. It rises simply from the reflection that in the year 1807, exactly a century ago, Beethoven, Goethe, and Wordsworth were alive, and not merely alive, but at the very height of their powers. Such names as those of Byron and Shelley might be added, as of the same period, and many others from many arts and sciences, but these three of the mightiest abundantly suffice. Or, at a later date, Carlyle, Ruskin, Emerson, Tennyson, Browning, Darwin, Spencer, Huxley, Arnold, Wagner, and Brahms were all alive and creative contemporaneously. The assumption is that in the year 1907, as compared with 1807, we are destitute of supreme and active genius; that, if we had a Beethoven, we should not be hearing the so-called music of the modern Italians at Covent Garden, and so on; that the explanation is not the possible one of the contemporary neglect of genius, nor yet that the dearth is purely a matter of chance and the law of averages. If the comparison between 1907 and 1807, which first suggested itself, be scouted, we need only point to the Elizabethan or the Periclean Age to realise that these contrasts do actually occur in history,—times when little men stand for oracles, and other times when not one or two, but many men, each consummate and each unique, reveal that genius which the genius of Carlyle described as "the clearer presence of God Most High in a man." Like all facts, this is subject-matter for science, and falls under the law of causation. What is to be said of it? we realise one-hundredth part of what the man of genius is worth to the world, we shall know that the question is momentous. If, for instance, it were shown possible to establish such conditions that genius could never flower in them, we should realise that their establishment

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the highest hopes of the highest of all ages.

There must surely have been advanced somewhere, though I cannot remember any such occasion, a theory of the recurrence of genius based upon the new study called Mendelism. At any rate, the work of the Dutch botanist, De Vries, seems clearly to suggest a plausible theory, which I here outline with the most unreserved denial of its Conceiving rightly of the genius, in a sense, as a "sport" or "freak,"—terms which suggest simply the abnormal and unique or very rare,—we may remind ourselves of the view of De Vries that the occurrence of sports or "mutations," as he calls them, is essentially a cyclic phenomenon. He adduces evidence to show that in botanical species it occurs, ceases, recurs, and so forth, at more or less regular intervals. We may note, in passing, that the evidence is very far from adequate,—very far indeed. But in such a view the practically simultaneous appearance, within the limits of one relatively small branch of the human family, of the English Wordsworth, the Flemish Beethoven (both born in 1770), the German Goethe, would simply mean the occurrence or recurrence of a period of mutation or the sudden production of new human "sports"; and a barren (?) time like the present would correspond to the stable period of a lower species, in which it exhibited "fluctuating variations" round a mean, as the Mendelians call them, but no true mutations. All this I merely suggest as an analogy, but I utterly disbelieve it. The reasons against it are too extensive now to pursue. It suffices to note that the view of De Vries is very far from being established, even as regards the vegetable species which he has examined; and that, even if it were, it is a far cry from the shapes of leaves and the numbers of stamens to the psychical characters of mankind. I am, indeed, heartily prepared to deny that the intermittent breaking-forth of the great spiritual forces in mankind can by any means be referred to a cyclic property of the germ-plasm in which each of us mysteriously begins.

Another theory of these historical contrasts has only to be stated to be condemned, since it denies the unquestionable truth, that "poeta nascitur, non fit." It is that at certain periods the conditions of intel-

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lectual and emotional activity are such, as in the Elizabethan or Periclean Age, that they make men of genius. As it stands, this means that, in ideal conditions—as, say, spending all our early years in an atmosphere of Bach—the reader or I might have been a Beethoven; but we both know better. I recall the figure of a great student of heredity, standing in front of the fireplace in my study and saying, "Certainly, I could never have been a Shakespeare." He is a great believer in the overwhelming importance of the environment in the determination of psychical characters, and this was a great concession from him. But it was a most just observation.

Attempting to consider last week the outburst and the dearth of genius in various historic periods, I noted two theories, to reject both. One would assume that the germinal material in which we somehow begin is liable, as is supposed in the case of lower species, to a cyclic recurrence of a tendency to embody itself in new and unique forms; the other would assume that, if only we were wise enough, the poet

need not be born, but could be manufactured.

In rejecting both these views and attempting to frame a better we are met with the doctrine, popular and plausible, that "there are no mute inglorious Miltons," that "genius will out," and, therefore, that if it does not appear it is not there to appear. This doctrine arises in a generous and, in its way, noble belief, and is, no doubt, a quartertruth, though its deduction from the familiar historical instances is a most palpable fallacy, which I will not insult the reader by defining. If we accept this doctrine, the historical ebb-and-flow of genius becomes absolutely inexplicable. But, if we reject it, as every one must who thinks about it, we must beware of allowing ourselves, whilst thus recognizing the negative and repressive powers of the environment, to employ language which suggests that an omnipotent master of environment could make Shakespeares to order.

More reasonably we may believe that the human stock produces in any generation a certain average proportion of infants of high potentiality, whom we may call talented, and a certain average proportion of infants of unique potentiality, who may become men and women of



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In Boxes only Never Sold in Bulk genius; and that, whilst no power on earth will make genius in those not so inherently endowed, just as no polishing will make pewter into silver, yet, on the other hand, a thousand environmental factors will determine the realisation or non-realisation of these potentialities. We have to remember that only potentialities are given by inheritance; that Shakespeare and Beethoven were once puking, mewling infants, utterly destitute of poetic or musical faculty. The onus probandi rests with him who should be bold enough to deny that amongst the babies the survivors of whom constitute the adult population of to-day there were none such infants as became men of genius in time past.

It is a lamentable thought that there may be those now living whose natural endowments, in a favourable environment, would have enabled them to write symphonics fit to place beside Beethoven's, but whom some environmental factors—conventional, economic, educational, or what not—have silenced; or, worse, have persuaded to write such sterile nullities as need not here be instanced. There is surely no waste in all this wasteful world so lamentable as this waste of genius, if such

there be, as I for one have no doubt.

If the reader inclines to question whether I can name any definite factor which I suppose to be inimical to-day to the development and expression of genius, I believe it may be necessary actually to impugn the scientific spirit, and to declare that here is a grave danger which is involved in its too unquestioning acceptance. We may recall a remark made by Professor Höffding in his master-work, "The Philosophy of Religion." History, he says, shows alternations of organizing (or creative) and critical periods, and those who live in the latter are apt to assume that a creative period will not return. The extraordinary scientific achievements of last century, outweighing the sum of all previous achievements of this kind, and due to the creative imagination of a few men of genius, have established for us a typically critical or rationalistic epoch, which doubtless has its true function—enabling us to take stock of our spiritual heritage, to appraise it rightly and by somewhat novel criteria, but at the same time most inimical, whilst it lasts, to the highest expression of those amongst us who might have become men of genius. Further, I believe that science or the scientific

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spirit is tending to claim—I had almost said enslave—not a few who, without any indomitable bent towards the scientific interpretation of experience, may yet have a poet and I know not what within them—a poet who dies young and whose very memory is unknown even to his

erstwhile possessor.

But it takes all sorts to make a world—one of the wisest and profoundest of epigrams, the authorship of which I stupidly do not know—and we are in danger of forgetting it. It is dimly perceived by one or two present writers, who amuse their readers by gibes at science and by saying, "We do not know" this or that, when the truth would be, "I do not know"; and this method is unprofitable. But if they mean that men cannot live by the critical spirit or by science alone, I am with them. If they mean that clever nonsense is better than stolid sense, I am not so sure.

SHOULD A LIBRETTO BE FITTED TO MUSIC?

BY THE EDITOR.

Mention the name of Alexandre Dumas, the elder, to any one, and he will at once think of the superb Count of Monte Cristo, of heroic Athos, Porthos, and their companions, of Chicot, the philosophic jester, and rare Queen Margot. Perhaps he has read the inferior romances—inferior only for Dumas—in which Dr. Balsamo figures; he may have read the excellent "Black Tulip" and the wholly admirable "Dame de Monsoreau"; but he is probably unacquainted with "Olympe de Clèves," a masterpiece, and the fantastical "Femme au Collier de Velours." The theme of this last-named story inspired one of Irving's "Tales of a Traveller." The admirer of Dumas is also unacquainted, in all probability, with certain volumes of delightful short stories, told as only Dumas could tell them,—Dumas without a rival save in the shape of the unknown inventors of "The Thousand Nights and a Night."

One of these volumes, "Le Testament de M. Chauvelin," is a collection of three ghost stories. The book is eminently characteristic of Dumas. There is a rambling introduction of nearly forty pages, with much

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about Dumas' early years and a sympathetic sketch of De Villenave, author, translator of Ovid, and passionate collector of books and autographs. De Villenave, now a venerable man, moved by the fall of a charming pastel from the wall and by the news of the death of the original, tells Dumas the story of the Marquis de Chauvelin's last will and testament, how it was signed by the spirit of the marquis, who died suddenly of apoplexy when he was playing cards with Louis XV.,—but no one can retell this singular tale, with its wealth of anecdotal detail, its sparkling and malicious humor, its simple pathos, its dramatic force. How effective are the portraits of the king, his physician, Lamartinière, the Duke de Richelieu, Mme. du Barry, and others of the court! Who but Dumas could have written the dialogue? No one ever told a story with such fleet yet distinct enunciation. Then there is the peculiar richness of language put into the mouth of any one of his learned men. Lamartinière is assuring Louis XV. that no king, not even Sardanapalus, had ever sounded deeper the pleasures of royal and unrestrained life.

"I have excepted champagne, your majesty, which Sardanapalus did not know. On the contrary, he drank the thick, heavy, gluish wines of Asia Minor, the liquid flame which was filtered through the grape pulps of the Archipelago, wines whose intoxication was raging

madness, while that of champagne is only folly."

The third ghost story in this volume is the marvellous tale of Don Bernardo de Zuniga, and here again are touches that remind one of Irving's story of the Spanish rake who, believing himself to be alive, saw his own funeral rites and ceremonies.

The second story is that of two students of Bologna, and it is this one that now chiefly concerns us, for in the introduction, "A Dinner at Rossini's," there is an entertaining note concerning opera librettos.

When a foreign composer visited the United States some years ago to produce an opera, his wife, it was said at the time, remarked that he had written the music of another opera, which would be performed as soon as he could find a satisfactory libretto. This naïve statement made the ungodly laugh.

Dumas, as he says, visited Rossini in 1840, when the great composer

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was living at Bologna. He dined with the Rossinis, and they joyously ate *stufato* with macaroni, a dish on which Rossini plumed himself, for his only rival in this, Cardinal Alberoni, was then dead. The other guests were a few singers; a Venetian poet, Luigi de Scamozza; and two or three learned Italians of the race that discussed for a century whether the story of Ugolino were an allegory or a fact, whether Beatrice were a dream woman or a creature of flesh and blood, whether Laura had thirteen children or only a dozen.

They talked of many things, and at last they asked Rossini why he had not written an opera after "William Tell." He told them he was lazy, but he finally admitted that if a manager should point a pistol and say, "Rossini, you are going to write your finest opera," he would write it.

Then Dumas lifted up his voice: "If I were to work for you, I should reverse the customary order. Instead of my giving you a poem to which you should set music, you should give me a score and then I would furnish the text. My idea is this: it is necessary that when a librettist and composer come together one should absorb the other; the libretto kills the music, or the music kills the libretto. The poet should be the one sacrificed, for, thanks to the singers, the verses are never heard, and, thanks to the orchestra, the audience always hears the music."

Rossini asked him if he thought that beautiful verse was injurious

to a composer.

"Indeed it is. Poetry like that of Hugo or of Lamartine has inherently its own music. It is not a sister, but a rival, of music; it

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is not an ally, but a foe. Instead of lending aid to the siren, the enchantress struggles against her. It is the combat of Armida and the fairy Morgana. The music remains victorious, but its victory exhausts it."

Now listen to the superb Alexandre. Rossini had asked him if he would be willing to write a text for music. "Certainly I, who have written three hundred volumes and twenty-five plays, would be willing, because I should pride myself on aiding, serving you; because I, who keep the sidewalk for myself when I wish, should regard it as an honorable courtesy to yield to you, whom I love and admire, to you, my brother in art. I have my kingdom as you have yours. If Eteocles and Polynices had each had a throne, they would not have cut each other's throat, and they would probably have died of old age, calling

on each other every New Year's Day."

Rossini agreed to this, and said that he should prefer an opera with a fantastical subject. Dumas endeavored to dissuade him, and he reasoned thus: Italy is not the land of supernatural traditions, its sky is too pure. Phantoms, spectres, apparitions are at home in the Black Forest, the English fogs, the Rhenish mists. They love long and cold Northern nights. What would a poor ghost do wandering in the ruins of Rome or along the Neapolitan shore? If it were exorcised, it would find no sheltering mist or forest. The Italian lives from eight at night till eight in the morning. With him there is no night, dear to ghosts. When in the North the maidens spin and the old women tell grisly tales, Italians are gay and voluble in the streets. "Your apparition is a beautiful young girl with black eyes and black hair, who steps out on her balcony, lets fall a bouquet of roses and disappears. O Juliet! Juliet! You rose from your tomb only because Shakespeare, the poet of the North, cried unto you, 'Arise!' And at the voice of this powerful magician, whom nothing could resist, you obeyed, lovely flower of Verona's spring! But no one of your compatriots dreamed before or since of giving you a like command."

The composer asked the poet Luigi to answer Dumas. The poet answered by first alluding to an event that had happened to one of his ancestors, an event that was an energetic protest against Dumas'

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Temple Place, Boston, Ma 321 Westminster St., Providence, R.I. remarks. He asked the novelist whether two more luminous figures than those of Dante's Francesca and Paolo had ever streaked the gray sky of France. "Have you ever seen a more terrible spectre than that of Farinata come forth from the tomb? Have you walked by the side of a gentler ghost than that of the poet Sordello? You doubt the possibility of a fantastical Italy. Well, let Rossini give you his music: I'll give you your poem." And Luigi promised a libretto based on the remembrance of the lugubrious episode in his family history.

After dinner Rossini improvised the overture to this opera, "The Students of Bologna." He played his thoughts on the piano. "Unfortunately, he forgot to write out the overture." The poet sent Dumas the story the next day. "I have never heard the score men-

tioned," said Dumas, before he told in prose the story.

The story is of two students of Bologna who took a solemn oath that the one who should first die would at once visit the other and tell him all that was permitted him to tell about death, the great mystery. One, travelling home, was murdered by bandits. His ghost visited the other student, who was led by the spirit to the place of the murder and to vengeance. The avenger met the sister of the murdered and married her.

Did Dumas and Rossini ever have this conversation at Bologna? Did Rossini improvise the overture and dream of composing an opera based on the poet's story? Who can tell? We all know that Dumas was a wonderful romancer; that he wrote vivid and enchanting descriptions of towns, mountains, landscapes, never seen by his own

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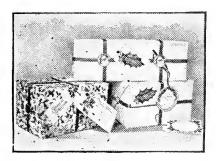
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Studio, 413 Huntington Chambers 30 Huntington Avenue eyes; that he put words into the mouths of contemporaries which they might disown, but would secretly envy. There are various reasons given for Rossini's long silence after "William Tell." It is the fashion to call him lazy, but between 1810 and 1829 he wrote nearly forty

operas and ruled the opera houses of Europe.

Did Dumas talk with him as in this chapter of "Le Testament de M. de Chauvelin," one of many delightfully wandering digressions? Did he not boast of the fact that he introduced constantly the names of his friends in the innumerable volumes signed by him; that his books are crowded with personal reminiscences, so that he was never alone as long as one of these books was in his room? "Where was I that day," he would ask of himself, "when I wrote or thought that page? Was I ascending the Rhine, praying in the Coliseum, hunting in the Sierra, camping in the desert, dreaming in Westminster Abbey, carving my name on the tomb of Archimedes, or on the rock at Thermopylæ? What hand touched mine? That of a king seated on his throne, that of a shepherd guarding his flock? What prince called me his friend, what beggar his brother? Who shared my purse in the morning, who broke bread with me at night?" The conversation at Rossini's villa still lives, even if it never took place.

Would the subject of "The Students of Bologna" or of any fantastical libretto have suited Rossini? We know that he meditated a "Faust," as did Weber, who also thought of a "Tannhäuser" and a "Cid." Did not Schumann dream of these operatic subjects, "Faust," "Héloïse and Abelard,"—it is a wonder that Richard Strauss has not chosen this cruel story,—"Mary Stuart," "Sakuntala"? An agreeable essay



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might be written on operas that should have been composed by certain musicians.

Dumas said there was no mention of Rossini's score, "The Students of Bologna." Did he himself ever write the libretto? What he said about librettos at this dinner in Rossini's villa might well serve as the text for a grave discussion.

THE QUESTION OF TEMPO.

BY W. J. HENDERSON.

It is a singular fact that the elementary lessons of musical interpretation have to be taught over and over again. It is perhaps not so strange that those who stand most in need of them are musicians. The layman is for the most part ready to accept the instruction which is offered to him, while the musician soon arrives at the conclusion that his theory is quite as good as any other. A meeting of teachers of music is one of the most astonishing assemblies in the world. One would not suppose it possible that there could be so many theories as to the right way to do a thing as can be found there.

A professional musician living at a distance of nearly a day's travel from New York "called down" the writer of this department for discussing — 's tempi in the performance of Beethoven's Eighth Symphony. He derided the writer for speaking of the metronome marks,

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and asked scornfully whether it had come to this, that ——'s interpretations were to be measured by such ridiculous standards.

The writer of the letter went on to assert that at a recent music festival he had sat beside a New York music critic and that this incapable creature seemed to harp on this same string of tempo, as if that made the slightest matter! This so-called critic, however, seemed to think it the first subject to be considered, and evidently was of the opinion that nothing else could be right if this were wrong.

If this correspondent lived in New York, he would be annoyed by finding newspaper commentators continually writing about "tempi." One of them recalls with some amusement how the manager of a certain opera company once asked for an interview, and, obtaining it, said: "I wish you would have a little talk with my conductor. According to you, he seems to have something the matter with his tempo. I

wish you would try and find out just what it is."

The innocent air of the manager as he talked of tempo, manifestly not knowing what manner of beast it was, cannot be described in cold type. Evidently this professional musician up in the borders is also of the opinion that the tempo is a sort of freak cherished by abnormally minded music critics. Fearfully and wonderfully mismade are these commentators who find out things that plain working musicians do not suspect. However, it may be possible to demonstrate to this correspondent, and incidentally to others who are in need of the same information, just why writers on music place so much value on correct tempi.

First of all, a word about metronome marks. Over and over again

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writers have said that no composer ever desired a slavish adherence to the metronome mark. It is placed at the beginning of a movement merely to give the performer information as to the average rate of speed. It is not expected that he will play every measure at precisely the rate indicated by the mark. The drill book says that in quick time in infantry marching the cadence is one hundred and twenty steps to the minute. In this case perfect marching demands that one hundred and twenty steps shall be made each and every sixty seconds. But the last thing desired in the interpretation of artistic music is military precision. That sort of excellence is reserved for the dance orchestra in the ballroom.

It will be conceded, however, that when a composer conceives a melody he conceives it as proceeding at a certain pace. It is to a large extent this pace which gives it character. The only method which we have for making known this pace in printed music is by the metronome mark.

When, therefore, we examine the character of a melody such as that of the tempo di menuetto of the Eighth Symphony, and find set over it a metronome mark of 126 quarter notes to the minute, we are convinced that the two are incompatible, and we at once question the authenticity of the mark. Research has disclosed the fact that the mark was not made by Beethoven. It is incorrect. Conductors have discarded it, although it continues to appear in printed scores. Beethoven knew what he desired, and those metronome marks which he placed upon his scores agree perfectly with the character of the melodies.

The best evidence that metronome marks have value is to be found in contemporaneous scores. Composers have had nearly a century since Beethoven's death to arrive at a decision that this method of indicating their conception of the speed at which their music should be played is unsatisfactory. Nevertheless, they continue to make use of it, and some of them not only place it at the beginning of a movement, but also wherever a noticeable alteration of tempo is to be made.

For example, opening the score of Sir Edward Elgar's "The Kingdom," one finds over the first measure of the prelude, which begins

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in common time, the tempo direction allegro maestoso, quarter note equals 144. On page 4 of the vocal score, the time still being four-fourths, there is a change of speed, which the composer makes andante, quarter note equals 66. This pace is carried forward to the first vocal number, which follows the prelude without break, but while we still have the four-fourths time the composer now calls for a moderato, quarter notes 76 a minute. Two pages further on the mark is andante, quarter notes 54.

Composers like Sir Edward Elgar do not indulge in mere whimsies in the matter of tempo marks. Writing highly organized music, as they do, they have a dramatic purpose in every change of speed. They cannot depend on the ordinary ritards and accelerations to accomplish their purposes. They must have time nuances of a generic nature, with minor ritards and accelerations within their confines. It is by such methods that they impart vitality of expression to their ponderous mass effects, which might otherwise at times become flat and monot-

onous.

No one expects a conductor to beat time metronomically throughout one of these carefully marked passages. Careful composers like Elgar put in all the expression marks, and over and over again within the limits of a passage metronomed for a certain speed we find the directions "ritenuto," "accelerando," "a tempo." The use of marks of expression is more liberal now than in Beethoven's day, but the mighty Ludwig did not altogether neglect it.

Commentators on tempi do not demand of a conductor a mechanical measuring of the bars, but they do ask them not to play things at the rate of twenty bars a minute when the composer desires twenty-five. The difference between the two is often sufficient to rob a melody of its

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virility. On the other hand, playing a broad phrase too quickly will

usually deprive a fine idea of its native dignity.

These facts ought to be obvious, and probably seem so to normal thinkers. But a little learning is a dangerous thing, and a musician who has conceived some brilliant theory of his own as to interpretation and has not taken the trouble to study his art and the literature bearing on it does not find this obvious. He conceives an idea that a conductor should have great and wonderful conceptions of his own and that he should not be tied down to the letter of the law of Beethoven or Brahms.

Now let us see what some really big men have had to say on this topic. Richard Wagner was not only a master composer, but also a great conductor. It was he who startled the somnolent London Philharmonic by his fiery and intellectual readings. He had his eyes opened to the real meaning of conducting when he first heard the Paris Conservatoire Orchestra under Habeneck play a symphony of Beethoven. He speedily came to the conclusion that the conductor had found the true key to the interpretation of Beethoven, and this is one of the things he said about it:—

"The French idea of playing an instrument well is to be able to sing well upon it. And that superb orchestra sang the symphony. The possibility of its being well sung implies that the true tempo had been found, and this is the second point which impressed me at the time. Old Habeneck was not the medium of any abstract æsthetical inspiration: he was devoid of genius. But he found the right tempo while persistently fixing the attention of his orchestra upon the melos of the symphony. The right comprehension of the melos is the sole guide to the right tempo. These two things are inseparable: the one implies and qualifies the other."

Wagner's mind was so impressed with the vocal character of the French orchestral performance that he harped somewhat heavily on that string. His words might be well taken to heart in this day by conductors who are mechanical, as well as by complaining musicians who believe that a musical conception ought to lead a conductor to

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some wonderful and mysterious tempo of his own which would be better

than the composer's. He wrote:—

"Our conductors [those in Germany] so frequently fail to find the true tempo because they are ignorant of singing. I have not yet met with a German capellmeister or music director who, be it with good or bad voice, can really sing a melody. These people look upon music as a singularly abstract sort of thing, an amalgam of grammar, arithmetic, and digital gymnastics, to be an adept in which may fit a man for a mastership at a conservatory or a musical gymnasium; but it does not follow from this that he will be able to put life and soul into a musical performance."

These last sentences would apply with equal point to the man who kept the metronome before him while beating time for an orchestra, for, as has already been said, a maintenance of the strict metronomic rate in every measure will ruin any performance. Yet Wagner insists that the true tempo and the right conception of the music are absolutely inseparable, that the one implies the other. On the very next page of his little book he makes no hesitation about using these em-

phatic words in reiteration of his doctrine:—

"The whole duty of a conductor is comprised in his ability always to indicate the right tempo. His choice of tempi will show whether he understands the piece or not. With good players, again, the true tempo induces correct phrasing and expression, and, conversely, with a conductor the idea of appropriate phrasing and expression will induce

the conception of the true tempo."

But what if the composer has given us a guide to the true tempo? Is that to be set aside in order that the conductor may gambol lamblike in the green fields of melody? Obviously not. He is to take the composer's tempo as his suggestion of the significance of the melos, and he is to study it in that light. Thus he will be prevented from going astray, while at the same time he will find his conceptions sharpened.

A fine and specious argument in favor of the complete freedom of the conductor is usually found in the works of Bach. apparently of the opinion that Bach believed that a performer or conductor ought to be able to divine the correct tempo without the aid

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of expression or time indications. Here let it be noted that Wagner did not argue that the conductor ought to be permitted to take any

tempo. He was to find the right one.

But Felix Weingartner, who has also written an admirable book on conducting, of which art he is himself one of the most convincing exponents, declares his belief that Bach was sparing of expression marks simply because he wrote works to be performed under his own direction. He was not dreaming of the future concert performances. This is a reasonable view.

The attitude of the correspondent whose letter called forth these cursory remarks on conducting is a common and detrimental one. A large part of the concert-going public, especially in New York, has arrived at a suspicion, if not at a belief, that it is the conductor who makes the composition interesting, not the inner nobility of the work itself. They are in the plight of those music lovers of whom Weingart-

ner thus speaks:—

"'Yet,' it has been and perhaps will be objected, 'we can listen to Beethoven and Mozart even when badly played, but Berlioz is only enjoyable when so-and-so conducts him.' This, I take leave to say, is another great mistake, for in the first place Beethoven and Mozart badly played are likewise unenjoyable; the public, however, has heard these works so often and played them more or less efficiently on the piano that it can discover the familiar beloved features even in a performance that disfigures them,—can even perhaps imagine these features when they are barely recognizable, which is naturally impossible in the case of a work it does not know."

Mr. Weingartner might have added that in these days of conductor worship a "new reading" often consists of nothing more than a wilful or ignorant distortion of the familiar and beloved features. The public having reached that state in which it goes to the concert hall not to listen to Beethoven or Mozart, but to —— or ——, imagines that when it hears a distortion it is in the presence of a new revelation. . . .

Poor Wagner! He complained that when he used to conduct the "Tannhäuser" overture in Dresden it took twelve minutes, and that a few years later he found that his successors made it take twenty. How

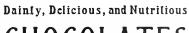


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must it have sounded to his ears? Since he put that scathing remark into his book on conducting, time beaters have had a little more respect for his wishes, but the overture is seldom given in less than fourteen minutes. That is no great extension of time, to be sure, but please remember, gentle reader, that most of it is allotted to the final proclamation of the Pilgrim chorus, which is bellowed by the trombones in phrases ridiculously exaggerated.

Let the writer of the complaining letter satisfy his mind on one point. As long as criticism is permitted to exist, there will be frequent and sometimes unpleasant comment on the matter of tempo, for tempo is the secret of conducting. The critics are content to accept the dictum of Wagner on that point, especially when profound students of the art of conducting, such as Mr. Weingartner, find themselves thoroughly

in accord with the composer of "Lohengrin."

SYMPHONY IN D MAJOR, No. 2, Op. 36 . . LUDWIG VAN BEETHOVEN (Born at Bonn on the 16th (?) of December, 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beet-



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hoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–1801 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably

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the father, the Count Guiceiardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept,

but that he despised her.

Yet during the sad period of the winter of 1802-1803 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. graph sketches bought by Kessler of Vienna, for from one florin twentyfive to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not

published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoneello, and published in September, 1806. ment by Ries as a quintet, with double-bass, flute, and two horns ad lib., was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

*An interesting account of this prince and his relations with Beethoven is to be found in "Beethovens Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. 11I., Heft 12, 13, 19, 23; Jahrg. IV. (1904–1905), Heft 21, 22.

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The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew goodhumored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the Allgemeine musikalische Zeitung, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

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A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

**

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

* *

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms

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*Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801-1802, the theme of this Larghetto is given to the horns, not to the strings.

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* *

The symphony was known in Paris to a few musicians soon after its performance. Habeneck told Schindler that, after he had received the First and Second Symphonies, he tried them with a small orchestra, and of all the composers who heard them Méhul was the only one who "These symphonies led Méhul to compose three." As a matter of fact, Méhul wrote four, which were performed respectively in 1797, 1808, 1809, and 1810. Habeneck evidently referred to the last three. Two were published, one in G minor, one in D minor. is probable that a movement of Beethoven's Second Symphony was performed in Paris, March 10, 1811, when a critic, Cambini, found the music at times barbarous, at times beautiful. "The composer seems to see doves and crocodiles shut up together." The whole symphony was performed at a sacred concert of the Opéra in 1821, although Kreutzer had clapped his hands to his ears at certain passages in rehearsal, and it took all his courage to produce the work. This was the Kreutzer to whom Beethoven dedicated his famous violin sonata, which moved Tolstoi to write his singular romance. And at this first performance in Paris the Allegretto of Beethoven's Seventh Symphony was substituted for the Larghetto, "to make the thing go." This Allegretto was imperiously redemanded. The Second Symphony was first played at a Conservatory concert, April 25, 1830.

The symphony was probably in the repertory of the Philharmonic



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Society of London from the time of its foundation in 1813, but symphonies were not then designated on the programmes by their key. In 1825 the *Harmonicon* declared that the composer pretended to have new ideas, but there was no novelty in searching in the regions of grotesque melody and harshly combined harmonies. Yet the Larghetto, repeated on this occasion, was said to speak a language infinitely more intelligible than that of the majority of vocal com-

positions.

Spohr described in his Autobiography a singular attempt to perform this symphony in Italy in 1816. He wrote that in Venice in October of that year he was asked to direct it at a concert of amateurs. "I could not refuse, but I suffered much; for they were accustomed to other tempi than those I took, and they seemed to know nothing of that which gives to music nuances of force and gentleness, for they all worked and rasped with all their might, so that my ears rang all night from the infernal din." The symphony was performed at Florence in 1858 through the efforts of Sbolci. The Società Orchestrale Romana of Rome, led by Ettore Pinelli, put it for the first time on its programme at its sixty-seventh concert, February 4, 1885.

The first performance in St. Petersburg was on March 17, 1834; at Moscow, April 12, 1863. The symphony was not performed in Spain before 1878, when the nine symphonies were played at Madrid, led by

Mariano Vazquez.

The first performance of the Second Symphony by the Philharmonic Society of New York was on April 22, 1843.



The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.



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SATURDAY EVENING, DECEMBER 14, at 8 o'clock.

Overture, "Patrie"

Symphony in F major, Op. 9

PROGRAMME.

Bizet

Hermann Goetz

MacDowell

I. In a haunted forest.

II. Summer idyl.

III. In October.

IV. Shepherdess's song.

V. Forest spirits.

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EDITH THOMPSON

Monday Afternoon, December 9, at 3

PROGRAMME

SUITE											Sinding
VOGEL AL NOVELET	S P FE I	ROPF N D	(TEH	-						. Sch	numann
PRELUDE,	CH	ORAI	LE, F	UGU	E					César	Franck
ÉTUDES, O)p. 2	5, Nos	s. 6, ₇	, 9, 1	I				•	•	Chopin
CRONAN									He	len Ho	opekirk
SCOTCH F STARLIGH MARCH W	IT	}	•		•			•		Mac	Dowell
ARABESQU	JES	SUR	DES	TH	ÈMES	5 DE	J.	STRA	USS,	Schul	z-Evler

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Wednesday Evening, December 11, at 8.

... PROGRAM ...

SCHUBERT										(" Wohin " "Ständchen" "Erlkönig"
D'ALBERT								••		"The Finch and the Robin"
HORROCKS										"The Bird and the Rose"
GOUNOD										"It is not always May"
STRAUSS				•	•		\{	"Ein "Tra "Lie "Für	Obc um o beshy Fün	lach gegen Sturm und Regen" durch die Dämmerung" mnus" fzehn Pfcnnige"
FRANZ							\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	e blau h, wen r Schr hlumm	en Fi n ich netter erlied	rühlingsaugen " doch ein Immchen wär" ling ist in die Rose verliebt "
SCHUMANN										("Ihre Stimme" "Aus den östlichen Rosen" "Stille Thränen"
MacDOWELL	•									"The Clover" "The Yellow Daisy" "Tell me, Dearest" "Thy Beaming Eyes"
M	. L	ZADI	T A	MSO	N	,:11 ·	alay f	ho o	cco	mnanimonta

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Date of Third Recital, MARCH TWENTY-FIFTH

Third Piano Recital

BY

RICHARD BUHLIC

Thursday Afternoon, December 5, at 3

BACH									Well-tempered Clavichord"
BEETHOVEN							. {	Alb	Rondo, C minor, Op. 51 umblatt fuer Elise, A minor Minuet, E-flat major
			rstu	, Or	. 119	(Int	erm	ezzi,	B minor, E minor, C major;
CHOPIN									Sonata, B-flat minor, Op. 35
DÉBUSSY .									. La Soirée dans Grenade
RAVEL					,				. Alborado del Gracioso
CESAR FRANCE	Ξ.								Prelude, Choral, and Fugue
									The Eagle
MACDOWELL									Étude de Concert, Op. 36

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PROGRAMME

Adelaide				•			. ′		. Beethoven
The Wander	er	•	•	•	•	•	•	•	Schubert
Selections fro	om "	Dich	terliebe	e"					Robert Schumann
Erinnerung ((Rem	embr	ance)						. Joh. Brahms
Ein Ton									. Peter Cornelius
Erinnerung (Ein Ton Caecilie	•	•	•	•		•	•		. Richard Strauss
Des Dichter' Mit einer Pr Erstes Begeg Mit einer Wa Ein Schwan Mein Ziel	imula ne n asserl	Ver ilie	:.				٠,		In Memoriam Eduard Grieg 1843–1907
Oh, let Nigh									
Sweetheart, t	thy L	ips a	re touc	ched v	with I	Flame			George W. Chadwick
Who Knows	?		•						Max Heinrich Henry F. Gilbert
Pirate's Song	g								Henry F. Gilbert
The Mad Do	og (V	icar	of Wak	efield	l)				. Liza Lehmann
The Stutterin	ng Lo	overs							Old Irish

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PROGRAMME OF CHRISTMAS MUSIC

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Program, First Recital, Monday, December 2

,					
Sonata, A major Fantasia, No. 18, C minor	•				ninico Scarlatti . Mozart
Perpetuum Mobile, Op. 24, C major	:	:		:	*** 1
Rondo Capriccioso, Op. 14, E minor					Mendelssohn
Romanze, Op. 28, No. 2, F-sharp .			٠.		Schumann
Gavotte, Op. 14, A-flat minor	•				G. Sgambati
La Fileuse, Op. 157, No. 2, F-sharp					Raff-Henselt
En Automne, Op. 36, No. 4, B-flat minor	r				Moszkowski
Polka, Op. 9, No. 2, B-flat major .		•			Tschaikowsky
Nocturne, Op. 27, No. 2, D-flat .					
Prelude, Op. 28, No. 19, E-flat major					. Chopin
Prelude, Op. 28, No. 16, B-flat minor					. Chopin
Etude, Op. 25, No. 1, A-flat major					. Chopin
Etude, Op. 25, No. 3, F major .					. Chopin
Mazurka, Op. 56, No. 2, C major .					
Grande Valse Brillante, Op. 34, No. 1, A	1 -flat	i .			. Chopin

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The sale of single tickets for the concert of December 17 will open Monday, December 9.

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PROGRAM OF SECOND CONCERT

- Quartet, G minor 1. Bach, J. S.
- 2. Fauré, G. Op. 89, Quintet for Piano and Strings, in D minor (First time) 3. Smetana. . . Quartet, "Aus meinem Leben"

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Baritones

Ramon Blanchart Rodolfo Fornari Adamo Galperin Victor Maurel Attilio Pulcini

Bassos

Giulio Rossi A. P. de Segurola Luigi Tavecchia

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Monday, December 9 LA GIOCONDA

Tuesday, December 10 RIGOLETTO

Wednesday Matinée, December 11 LA GIOCONDA

Wednesday Evening, December 11

TROVATORE
Thursday, December 12

Friday, December 13

Saturday Matinée, December 14

TROVATORE

FAUST

Saturday Evening, December 14 TRAVIATA

Repertoire for Second Week

Monday, December 16 CARMEN

Tuesday, December 17
AIDA

Wednesday Matinée, December 18 TRAVIATA

Wednesday Evening, December 18 FAUST

Thursday, December 19 RIGOLETTO

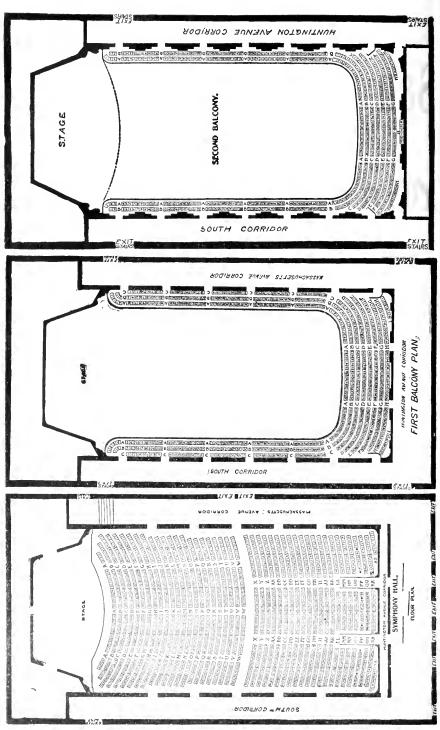
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Saturday Matinée, December 21

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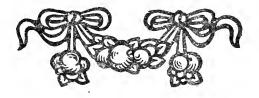
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Dramatic Overture, "Patrie," C minor, Op. 19 Bizet

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DRAMATIC OVERTURE, "OUR COUNTRY," C MINOR, OP. 19.

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(Born at Paris, October 25, 1838; died at Bougival, the night of June 2-3, 1875.)

At the beginning of the musical season of 1873–74 Jules Pasdeloup, conductor of the Concerts Populaires in Paris, asked three French composers to write, each of them, a symphonic overture. They should be played, he said, on successive Sundays. The composers were Bizet, Massenet, and Guiraud.

Bizet wrote the "Patrie" overture, and it was performed for the first time at a Concert Populaire, February 15, 1874. The programme of that concert may be of interest:—

Symphony in G (No. 31)	Haydn
Andante from the "Romantic" Symphony	V. Joncières
Trio in C minor (Messrs. Jaell, Sivori, Franchomme)	Mendels sohn
First Performance of a Dramatic Overture, "Patrie"	G. Bizet
atomanee angu randintene ioi rionin i i i i i i i i i i i i i i i i i	_Sivori
. Overture to "Semiramide"	Rossini

The following Sunday Massenet's overture, "Phèdre," * was produced, and on the third Sunday Ernest Guiraud's "Concert Overture," which was afterwards entitled "Artewelde."

Bizet's overture at once became popular both at the Concerts Populaires and at the Concerts de l'Association Artistique, conducted by Colonne. It has been said that after the first performance it was proposed to give the overture another title, from fear lest the overture would not be played in Germany; and that Bizet would not allow the sneaking suggestion to be adopted.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4,

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^{*}This overture was first played at a Symphony Concert in Boston on February 18, 1882, Mr. Henschel

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1896. The latest was at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902.

The overture was played at a concert of the Philharmonic Society of New York, November 13, 1903, and this was said to be the first performance in that city. Mr. Édouard Colonne was the conductor.

"Our Country" is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons. three trombones, one ophicleide, kettledrums, bass drum, snare-drum. cymbals, triangle, harps, and strings. The dedication is to Jules Massenet.

The overture begins, Moderato, C minor, 4-4, with a lively theme played fortissimo by full orchestra. This theme is developed until after some imitative subsidiary work it is played in C major with full orchestra, but pianissimo. There are trombone calls with strokes on the bass drum against a violin tremolo. The first theme is played again fortissimo in C minor, and is repeated in C major, pianissimo e crescendo. There is a modulation to F major, and violas and wind instruments give out a second theme fortissimo over counterpoint in the 'cellos and double-basses. This theme that has the character of a folk-song is developed for a short time. A strong subsidiary phrase for wind instruments is interrupted by calls of brass instruments. The second theme is resumed fortissimo by the full orchestra until there is a climax, which ends in E major. After a long pause a third theme of a more melodic nature than those preceding, Andante molto, A minor, 4-4, is played piano by violas and 'cellos against staccato chords for the brass and with double-basses pizzicati. This melody is given after a while to the violins and then to all the strings except the double-basses, while the accompaniment grows constantly more

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elaborate. A fourth theme, Andantino, A major, 3-4, is given at first to violas, English horn, and clarinet, against arpeggios for muted violins. It is developed, and it leads to a pianissimo return of the first theme, now in D minor. A climax brings the reappearance of the trombone subsidiary, with the interrupting calls. The second theme follows, Moderato maestoso, C major, 6-8, in the strings, cornets, trombones, ophicleide, and harps, while there are loud calls on other wind instruments and chromatic passages for strings and wood-wind between the phrases. The fourth theme, entering toward the end as a counter-subject, brings the close.

There is no satisfactory life of Bizet, although one is now in preparation at Paris. The book by Charles Pigot, "Georges Bizet et son Œuvre" (Paris, 1886), is one of unflagging eulogy and little discrimination, yet it contains documents of interest and many statements of fact, some of which are mis-statements. I quote from Pigot's book the remarks about "Patrie":—

"It has been erroneously stated that the title of Bizet's overture was given by Pasdeloup, who, at the last moment, wishing to designate the new work more clearly than by the vague 'Dramatic' Overture, and finding that the sacred word 'Patrie' expressed marvellously the sentiments of this vigorous and brilliant composition, named it

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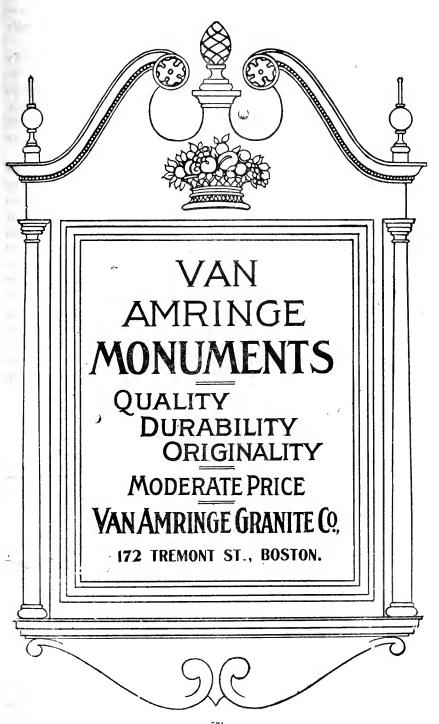
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'Our Country,' and put this name, with Bizet's consent, on the programme of his concert of February 15, 1874; that the title so happily given has remained ever since.

"This is not an exact statement, and it should be rectified, especially as it would lead to the establishment of the belief that Bizet had composed his overture at haphazard, without having thought the sentiments which he expressed, without any deliberate purpose, only as a musician, not as an artist who had a sublime idea to translate into tones, and translated it with all the fire of his nature, served by the infinite resources of the marvellous art which was his instrument.

"When Bizet wrote his 'Dramatic' Overture, he had at first in view the misfortunes of vanquished France, the anguish of the Terrible Year. All the suffering, all the mourning, which had moved the soul of the patriot to pity, had appealed strongly to the imagination of the poet. He wished to sing of our Country in mourning, yet still living, still dear to the hearts of her children, our Country mutilated and still bleeding, its future rise from the dust;* but he soon understood that songs of grief and the evocation of days of tears and anguish were not suited to our period of calm. Then by a poetic license and by the happy substitution of a touching allegory, full of instruction, he invoked the mighty apparition of agonizing Poland, still conquered, still standing; but memory of her is still ineffaceable, her sacred name lives always in the hearts of her dispersed children. This deep sentiment, this dark and dolorous despair of the conquered,

* Compare Walt Whitman's "O Star of France! (1870-71)," which begins:-

O Star of France!
The brightness of thy hope and strength and fame,
Like some proud ship that led the fleet so long,
Beseems to-day a wreck, driven by the gale—a mastless hulk;
And 'mid its teeming, madden'd, half-drown'd crowds,
Nor helm nor helmsman.

This poem was translated by Jules Laforgue and published in La Vogue.

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and this indelible love of the child for the wounded and violated mother have been expressed by Bizet with nervous ferocity and incomparable brilliance and vigor. Pasdeloup may well have found the title after this,—the word that sums up the idea that the composer wished to express. But the title has done harm to the overture. After more than ten years,"—Pigot's volume was published in 1886,—''now that the work has found its place in the great family of masterpieces, the profound sentiment that guided the master's pen is too often forgotten by the hearer. He forgets the idea, and regards only the form, which, though it be admirable, should, as in every work of art, disappear before the vigorous and deeply expressive thought which comes forth from it."

Pigot, in a footnote couched in the like perfervid language, rails bitterly at the melomaniacs who, swooning at hearing Wagner's music at Lamoureux's concerts, insisted that "Patrie" was written by Bizet as an overture to an opera which he thought of basing on Sardou's play.*

**

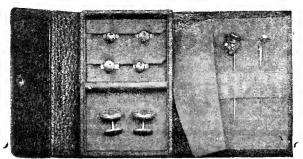
Bizet, we are told by Pigot, was one of the few who at the opening of the Franco-Prussian War foresaw the catastrophe. He wrote to Edmond Galabert before the first defeats: "And our poor philosophy, our dreams of universal peace, the brotherhood of nations, human fellowship! In place of all that, tears, blood, heaps of flesh, crimes without number and without end! I cannot describe to you, my dear friend, the sadness into which I am plunged by all these horrors. I am a Frenchman, I remember this; but I cannot wholly forget that

* Victorien Sardou's "Patrie!" a drama in five acts, was produced at the Porte St. Martin, Paris, March 18, 1869. "Patrie," an opera in five acts, libretto by Sardou and Louis Gallet, music by Émile Paladilhe, was produced at the Opéra, Paris, December 20, 1886. The cast was as follows: Rysoor, Lassalle; Karloo, Duc; Duc d'Albe, Ed. de: Reske; La Trémoille, Muratet; Jonas, Bérardi; Noircarmes, Dubulle; Rincon, Sentein; Dolorès, Mme. Krauss; Rafaële, Mme. Bosman.

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Bizet served as a member of the National Guard in the defence of Paris. Before the city was besieged he wrote to Ernest Guiraud* from Barbizon (August 8, 1870): "Yesterday, anxious, desperate, not being able to endure longer this atrocious state of indecision, we went on foot to Fontainebleau, and there at the mayor's office we read the handful of dispatches which the Gaulois publishes to-day. In three different encounters our soldiers fought one against ten, one against five, one against three! The Prussian army manœuvres tranquilly, knowing exactly where our different corps are, beats them easily in succession, and our generals know nothing. The emperor said yesterday, 'I no longer know where MacMahon is!' It's pitiable! Lorraine is invaded; there is a battle at hand between Metz and Nancy. and if we should lose it! I am not a chauvinist, you know this; but my heart has been sick, and I have had tears in my eyes since yesterday. Poor country! Poor army! Governed and directed by an incapacity that will henceforth be notorious. It is not the moment for recrimination, but the *Uncle* at least knew where to find the enemy. Will it be a case of the campaign of Sadowa over again?... Why should soldiers be left in the interior? Why are we not all employed in the defence of our cities? Are they afraid to give arms to the nation? To-day, without doubt, the great question will be decided: invasion,

with all its dangers, all its horrors! It's useless to tell you that for

*These letters to Guiraud are published in "Notes d'un Librettiste" by Louis Gallet.



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three days I have not even tried to write a note. If we lose the great battle, I do not know but it would be better to return to Paris."

He went to Paris and did his duty as a soldier. He wrote to Guiraud, December 26, 1870: "The Officiel of this morning made me hope for your speedy return. Nepthali tells me that on account of your exemplary conduct your superior officers wish to keep you. . . . These three months of a Republic have removed the thickest layer of disgrace and ordure with which this infamous empire had covered the country. I foresee that Gambetta is indeed the man in whom we should hope. To drive out the Prussians and to preserve the Republic! It will be a hard task, but my hope increases daily."

A letter written December 13 to Guiraud gives an entertaining description of Choudens, the editor of Bizet's works. Choudens, though of Swiss origin, was a true Parisian. Paris was besieged, and Guiraud was outside of the city somewhere with the advance posts. "Your enthusiastic description of the palace in which you live reassures me somewhat as to your fate. We think daily about the cold, the dampness, the rice, the Prussians and other vermin that threaten us. I continue to reproach myself for my inaction. Indeed, my conscience is not tranquil, and yet you know what keeps me here.* I reproach myself seriously for not doing what the law demands of me. We no longer eat. Suzanne brought me just now some horse bones, of which we are about to partake. G. (Geneviève?) dreams of chickens and lobsters every night. Choudens was here a moment ago, looking for the melodies that I intended to give him. It was necessary, according to his custom, for me to make him acquainted at first with the verses. You know the poem of Hugo,—

"Ceux qui pieusement sont morts pour la patrie.

I had entitled this song, 'Morts pour la France!' Choudens at once interrupted me: 'Very mournful, my friend, very mournful! If it is

* Bizet married, June 3, 1860, Geneviève Halévy, the daughter of the composer of "La Juive." After Bizet's death she married Strauss, the lawyer of the Rothschilds in Paris.

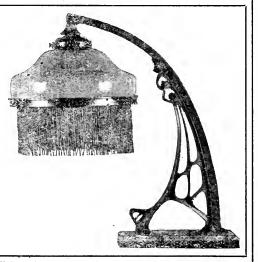
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the same to you, not that, my friend, not that! It would grieve me to have that in my shop! When the siege is over, we shall eat a leg of mutton, and then there will be no question about anything. I have suffered a great deal during the last three months! I have had the great grief of separating my children from their father. have eaten miserably. I do not eat any more, and that has made me considerably fatter. I am out of coal. My son-in-law has caught cold on the ramparts. If by any ill luck your song should be successful, I should be bored all day by "Morts pour la France, if you please, sir." A bore, my friend, a bore! Sing of the spring, roses, love. "Come, oh, come under the trees in bloom." Besides, I am a foreigner, and I have also paid my debt: I have been photographed as a franc-tireur; I put on my son-in-law's peajacket and a Tyrolese hat that Carvalho lent me. The photographer is going to arrange it for me. I shall stand between Trochu and Ducrot, and underneath will be written in big letters, "Defence of Paris, 1870!" What a monstrous thing war is! I have a horror of blood, especially mine. You know I am not bellicose. For three months they have watered our furrows. Enough of this! Music, my friend, music! To make it, especially to sell it, that is the main thing. Ah, do not write that, my friend, do not write that!' I have not changed a word! And his gestures, his pantomime! Do you see it all?"

During the days of the Commune, Bizet tried to find rest at Vésinet, and there he thought he could work, but his sorrow over the condition of France chilled endeavor. He wrote Guiraud, "Here we are, camping out, without household things, without books, and there is no way of getting back to Paris. There was fighting yesterday and the cannon roar to-day. (Hold on to something—it's begun again.) What a time, what a country, what a people, what morals!" He wrote again, April 17, 1871: "If you have any news about Paris, be good enough to let me know it. Here we know nothing. I read the Paris newspapers, and they celebrate the victories of the Commune. I read the Versailles newspapers, and they tell the brutalized people that France is calm, with the exception of Paris. Who is deceived here? I admit that the Commune lies, but surely M. Thiers does not tell the truth. . . .



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The Prussians are at home in Vésinet. Their patrol increases steadily, but we are not bothered, and in all probability they will not occupy the town. . . . The peasants of Seine-et-Oise certainly do not side with the Commune, but they are greatly disgusted with the Versailles government, and they have a right to be. The circulars of M. Thiers are, to my mind, true monstrosities, both from a political and from a humanitarian point of view. Serious officers say that it is more than difficult to take Paris. Neuilly, Courbevoie, Meudon, Clamart, are more damaged by a fortnight of skirmishes than by a siege of five months. The Arc de Triomphe is damaged. My poor friend, I am absolutely discouraged, and I fear there is no possible future for us. I am going now to the village to try a pianoforte. I should like to try to work, to forget. . . . Napoleon, Trochu, Thiers, Cluseret,—they all seem to me equally stupid and repulsive. Whose turn next?"

From a letter to Paul Lacombe,* written in March, 1871, we learn that Bizet was going to Bordeaux to look after family matters. "I have a work to complete and another to do. As soon as Sardou comes back to Paris, I shall torment him until he finishes a fourth act, which he wishes to change completely. As soon as this point is settled, I shall think of choosing a resting-place for the summer. I should like to go to the Midi. . . . I wish to have two operas ready for next winter. If the theatres do well, I shall profit by it; if they do not do well, I do not know to what branch of industry I can turn to support myself. How do you all view the situation of Little Poland which events have shaped for us, or rather which are due to our own stupidity and immorality? We await here the entrance of the Germans. It's sad, it's sad!"

* *

As we have seen, the overture to "Our Country" was composed in 1873–74. His first work after the war was "Djamileh," a one-act opera, based by Louis Gallet on de Musset's "Namouna." This opera was produced at the Opéra-Comique, May 22, 1872. The com-

* Letters to Lacombe, who had been instructing him musically, are published in Hugues Imbert's "Portraits et Etudes" (Paris, 1894).



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poser was accused of "Wagnerism," and the performances were few. Saint-Saëns, angered by the lack of appreciation, wrote this biting sonnet:—

Djamileh, fille et fleur de l'Orient sacré, D'une étrange guzla faisant vibrer la corde, Chante en s'accompagnant sur l'instrument nacré L'amour extravagant dont son âme déborde.

Le bourgeois ruminant dans sa stalle serré, Ventru, laid, à regret séparé de sa horde, Entr'ouvre un œil vitreux, mange un bonbon sucré, Puis se rendort, croyant que l'orchestre s'accorde.

Elle, dans ses parfums de rose et de santal, Poursuit son rêve d'or, d'azur, et de cristal, Dédaigneuse à jamais de la foule hébétée.

Et l'on voit, à travers les mauresques arceaux, Ses cheveux dénoués, tombants en noirs ruisseaux, S'éloigner la houri, perle aux pourceaux jetée.

The next work of Bizet's produced was the music to Alphonse Daudet's play, "L'Arlésienne," which was brought out at the Vaudeville, October 1, 1872.

In June, 1872, Bizet had written that he had "symphonic plans." His "Petite Suite d'Orchestre," a transcription of some of his pianoforte pieces entitled "Jeux d'Enfants," was played at the Odéon, Colonne

conductor, March 2, 1873.

Then came the first performance of the "Patrie" Overture (February 15, 1874) and on March 3, 1875, the first performance of "Carmen," which shocked the Opéra-Comique audience, and perplexed many musicians. Bizet died before he knew that the world would accept this opera as a masterpiece.

* The March, Berceuse, "The Top," "Little Husband," and "The Ball" were played in Boston for the first time at a concert of the Boston Symphony Orchestra, led by Mr. Paur, December 26, 1896.



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SUITE IN A MINOR, OP. 42 EDWARD MACDOWELL

(Born in New York, December 18, 1861; now living there.)

Four movements of this suite— "In a Haunted Forest," "Summer Idyl," "The Shepherdess's Song," and "Forest Spirits"—were played for the first time in the United States at a concert of the Thirty-fourth Annual Festival of the Worcester County (Massachusetts) Musical Association, September 24, 1891, in Mechanics' Hall, Worcester. Mr. Carl Zerrahn was the conductor.

The next performance was in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, October 24, 1891. The movements were the same in number.

When the suite was played here again at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, October 26, 1895, the present third movement, "In October," was added, and then played for the first time. This movement was published separately and after the publication of the suite as it was produced at Worcester and for the first time in Boston.

* *

Mrs. Edward MacDowell has kindly furnished the following note: "The suite was begun in Wiesbaden* the year we returned to America, though it was hardly more than sketched. 'In October' was not written until the suite was practically finished. It was in no way, however, an afterthought. He had intended writing a movement of the kind, but it did not come to him until the other movements were

*Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marion Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for 'cello and orchestra.—P. H.

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finished. Then he wondered if the suite were not long enough without it, and so the suite first came out; and the moment it was thus performed [in four movements] he was sorry. The new movement was published separately. I have an idea that the suite was performed in Germany earlier than the performance at the Worcester Festival. It had a queer popularity in Germany for two or three years. In Breslau it was played four or five times, and, in fact, it was brought

out in a number of places.

"Edward had no more 'programme' in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest. We had a tiny cottage there, just on the edge of the woods; and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies,—of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro (N.H.) in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

* *

The suite is scored for a piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a bass tuba, kettledrums, bass drum, cymbals, and strings.

What Mr. Apthorp wrote for the programme book when the suite

was performed here in 1895 may well be published now:

"This composition is one of those bits of romantic writing which make technical analysis at once impertinent and futile. Each one of the five movements of which it is made up is perfectly free in form, containing the free development and working up of one or more principal ideas. And, as technical analysis is out of place, any would-be-poetic exegesis of the music would be still worse. All the extramusical suggestion the composer has vouchsafed is contained in the

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titles of the several movements; and it would be foiling rather than helping his artistic purpose to supplement these simple headings with suggestions which must necessarily have poetic meaning to the suggester only. It is best to let the music tell its own story, to be understood as each listener likes best."

I. In a Haunted Forest: Largamente, misterioso, A minor, 6-8; Allegro furioso, A minor, 6-8.

II. Summer Idyl: Allegretto grazioso, A major, 6-8.

III. In October: Allegro con brio, F major, 6-8; Poco meno mosso, dolce, F major, 3-4.

IV. The Shepherdess's Song: Andantino semplice, C major, 4-4.

V. Forest Spirits: Molto allegro, A minor, 2-4; Misterioso, un poco più lento, D minor, 2-2, 6-4.

ENTR'ACTE.

INCIDENTAL MUSIC.

BY JOSEPH BENNETT.

(From the Daily Telegraph, London.)

According to Webster, one meaning of the word "incidental" is "not necessary to the chief purpose: occasional." I take it in that sense for my present need of an appropriate heading, and it will serve

So the "captious critics" of Berlin have been complaining that Mr. Beerbohm Tree overloads Shakespeare with music unnecessary to the chief purpose; and that its entrance is not occasional enough by a long way. That they are right is, of course, possible, but it happens that the poet gives the idea no encouragement. The word "music" occurs in his dramas one hundred and forty times, and very many of his characters demand the thing so called, one of them, who should be living now, going so far as to say "Louder the music there." Together they raise quite a clamour for the art that is divine. Hear them, all in the imperative mood: "Give me some music"; "Come,



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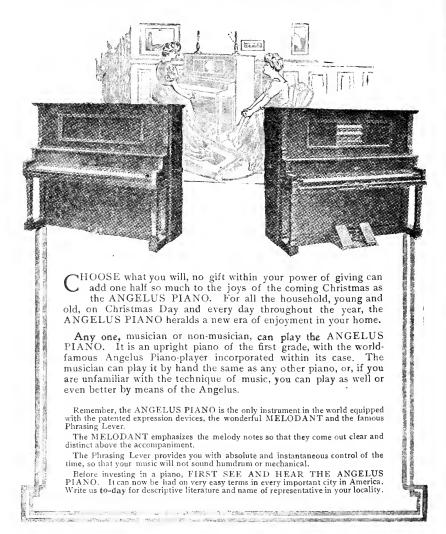
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shall we hear this music?" "Now, music, sound and sing"; "Titania, music call"; "Music, ho, music," and so on, with all the changes possible to an expression of the same desire. Roaming through Shakespeare, we resemble the Old Lady of Banbury Cross in having "music" wherever we go. There is no getting away from it, however much we may wish to do so, for in various forms it is almost as constant as that other music which lies in "thoughts that breathe and words that burn." As a student of Shakespeare, it is no wonder that the whilom representative of our English stage in Berlin filled Prospero's island "full of noises," calling to remembrance, at the same time, how, almost from the days of the greatest of dramatists, some of the most famous among composers had ministered of their art to the beauty and charm of his conceptions. Mr. Tree may have been too profusely attentive no this regard and so have given the Berlin critics, always ready to ignore the first principle of their craft and look for provocations to censure rather than incitements to praise,—so have given them, I say, more or less occasion to enjoy themselves. Certainly, the manager-actor's temptations to go far along this very old road toward the redressing of Shakespeare must have been, under all the circumstances, exceedingly strong.

Note that I am referring exclusively to incidental music, that which is not necessary to the chief purpose, and not that which, as settings of lyrics, or in any other form, meets the poet's requirements. Thus is opened up to discussion a great matter, often debated, never settled,—namely, the propriety of blending orchestral music and the spoken word. I stand committed to the affirmative, as being the author of a libretto, "The Dream of Jubal," which asserts the full liberty of such a union, and carries it to a point, as far as I am aware, never before reached. A good many years have passed—as time is now measured—since Sir A. C. Mackenzie's cantata made its appearance, and not a few works have, within the period, flamed for a moment and disappeared. But "The Dream of Jubal" remains as a living force. I mention this by way of proof that the public have no rooted and insuperable objection to the plan of the cantata,—at any rate, not when it is associated with beautiful and impressive music. But

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there is much other evidence to the same effect, as, for example, the multiplication of poems for recitation, with accompaniment in These are of frequent appearance in concert provarious forms. grammes, and, though the performance is rarely or never what it might and should be, they are nearly always received with favour. It is to be observed that the measure of success attained by accompanied recitation has been reached despite of no little opposition from critics, who, if they will allow me to say so, had not fully considered the matter which claimed their judgment, or else jumped to conclusions based on incomplete premisses. In the last-named case they are scarcely to be blamed, since, of all the forms in which music appears, the accompanied recitation is nearly, if not quite, the most difficult to prepare and present. Even those who have never given the matter a thought must be uneasily conscious of something lacking when a passage of melodrama occurs in a play, and word and music jar against each other "with harsh chime," as though having no purpose in common. How often have the exquisite strains of Mendelssohn to "A Midsummer Night's Dream," been reduced to unlovely jangling by mere haphazard speech! Some melodramatic episodes, it is true, are not so widely at variance with present conditions, but this is the result of a special character not often present as a determining element. I refer in particular to the Dungeon Scene in "Fidelio" and the Incantation in "Der Freischütz." The crudest art on the stage could hardly spoil these scenes if it tried. The ejaculatory utterances of the actors, the poignant "business," the wonderfully suggestive orchestral music,-who has ever forgotten the soft trombones in "Fidelio"?—blend into a perfect whole. But these are exceptional cases, due to the penetrating genius of great masters, and, with a few others, stand by themselves. For the rest, there is great need of improvement from an almost elementary stage upwards.

Need, in the first place, demands the close co-operation of composer and reciter, but the obligations of each may be considered separately. Under ordinary conditions the composer is an autocratic personage, but he must descend from the stilts when addressing himself to recitation accompaniment, or he will come down with a crash, highly incon-

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venient in its nature. What must be needs take into account? First, of course, the securing of absolute unity in feeling and purpose between his music and the words to be spoken. This need not be insisted on. It is common to all musical illustrations of a verbal text. desired unity, in the case of spoken words, depends upon some considerations which do not apply to song. By unity I mean such a blending of the two agents as will least offend the ear. Some offence there must be, in the very nature of the case, but it can be reduced to a minimum by mutual understanding and arrangement. The composer, as I have intimated, must surrender his pose of command, and be the faithful servant of the spoken word, ministering to its every requirement, never so interposing between the reciter and the hearer as to make speech confused, or, as often happens, unintelligible, and never compelling the undue struggle to be audible which sometimes fails and is always disagreeable. The musician of melodrama, therefore, should put himself under a degree of restraint such as, in the present day, he cannot but find hard to bear. He is accustomed to what we call liberty, but know as license, and is ever impelled to break away. His first duty, nevertheless, is, if I may use a colloquialism, to "give the other fellow a chance,"—to let the poet reach his public through the speech of the reciter. Put up a dividing wall of noise, and the whole becomes unmeaning and effete. In this important matter the composer of the present day need not lack examples, some handed down from the past, others due to the good judgment of men still living. Certain of these I have already specified, and among contemporaries I give a distinct position to Richard Strauss, who has shown how well he understands the nature and function of music in relation to speech. Again, there is much to learn from Félicien David's "Le Désert," albeit this composer shows an excess of virtue, and sometimes leaves his accompaniment more bare than it need be. however, "leans to virtue's side," and can readily be pardoned.

It does not at all follow from what has been said that the composer is quite cut off from the free indulgence of his symphonic tendencies. In every poem chosen for speech with accompaniment points may be found for a pause, such as thoughtful readers give themselves be-



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fore passing on to a new selection. These points are so many opportunities for the musician. As an example, I cite a case from the cantata by Mackenzie, to which reference has already been made. It occurs at the line, "And Nature all her voices found again." Here the reciter is silent for a time, and the orchestra, glowing and resonant, fills the pause with music free as the air. Occasions for this effect should never be lost, and should even be made, where there is a decent excuse, so desirable are they from more than one point of view. I would further urge that the accompaniment should not always be a reflex of the poetic action or scene. There are times, of course, when this is imperative, but every poem has its passages of calm, where the spoken word may, so to speak, pass, like a stately ship upon the gentle undulations of a summer sea. It remains for the reciter—and this is no easy task—to bring his voice into some sort of tonal accord with the music, not as in recitative, which is another form altogether, and not so as to lose the advantage of naturalness in delivery. For this no definite rules can be laid down: all must depend upon the power of the individual. But it is a requirement of commanding importance.

"THE LETTERS OF ROBERT SCHUMANN."

"The Letters of Robert Schumann," selected and edited by Dr. Karl Storck and translated into English by Hannah Bryant, have recently been published. The editor selected not only the letters, but also passages from letters. In a prefatory note to the section entitled by him "The Fight for Clara" he says: "In these letters the principle of selection must be even more rigidly enforced than in the earlier extracts, if the main lines of Schumann's development are to remain clear, for many of the letters run to the length of a little book." Few would have the patience to toil through all of Schumann's letters, and for the public at large a selection is necessary; but, when sentences are omitted in letters that are familiar, the reader is naturally suspicious and ready to question the editor's judgment. Was the omitted sentence of a too personal nature? Was it an attack on some one who left

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behind him a sensitive relative? Was it a foolish thought or a crude expression? Would the language shock the genteel even when sandpapered and varnished in the translation? It is easy to slake curiosity by drinking at the German source; but there is the bother of turning to the original letter, and many of the curious do not read German.

The editor at the beginning of his preface quotes these lines:—

There are many to proclaim
Klopstock's fame;
There are fewer who could quote
What he wrote.
Such grandeur's little gain
To attain;
For myself I choose instead
To be read.

He adds: "If Lessing's pessimistic epigram is justified with regard to poetry, it may with equal truth be applied to the indifference commonly displayed toward the letters of eminent persons, and particularly toward musicians' letters, which so seldom possess a purely literary interest. . . . There was little difficulty in making an attractive selection in Schumann's case, for his letters have a considerable literary value."

It all depends on how you define "literary interest" and "literary value." A musician who writes exclusively about technical matters interests chiefly colleagues and students, yet, writing about his own compositions, he may interest the world; witness the letters of Berlioz and Tschaikowsky. The letters of Mozart are entertaining, for they are frank, artless, personal revelations, abounding in gossip. There is almost nothing about painting or literature in them, but they are human documents.

Handel, "by far the most superb personage one meets in the history of music," lived his life in the grand manner, and had neither the inclination nor the leisure to write letters. We know from Haydn's quaint note-book kept in London that he was a shrewd observer and eminently human; he noticed that the lord mayor needed no knife

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at table, as a carver standing in front of him cut up his food; he went out to Slough to see Herschel's telescope; when the scandalous life of Mrs. Billington was published, he solemnly jotted down: "It is said that her character is very faulty, but, nevertheless, she is a great genius, and all the women hate her because she is so beautiful." Nothing escaped him. He noted the amount of coal burned in London annually, the anecdote about the Duchess of Devonshire's foot under her petticoat, a good manner of preserving milk, the recipe of the Prince of Wales' punch,—one bottle champagne, one bottle Burgundy. one bottle rum, ten lemons, two oranges, pound and a half of sugar, strong but not unpleasant. The few letters of Haydn that have been published are not in this delightful vein.

Beethoven's letters are characteristic strokes of a Titan. easy to think of Schubert writing a well-composed or entertaining letter. He kept a diary which is full of platitudes, but he had little taste for literature, painting, sculpture, travels, and he was not inter-

ested in politics or in questions of sociology.

Mendelssohn's letters are typical of the man, fastidious, finical, He is always calling for an ounce of civet. His indignation in the cause of art is too often a pretty name for malice. Yet his letters

have style, and they interest.

Then there was Hector Berlioz, who was a king of the feuilleton and a letter-writer to be named among the very best in the epistolary art. Henley praised him, but not above measure, and Henley's praise was "Berlioz was not only a great musician and a brilliant writer: he was also a very interesting and original human being. His writings are one expression of an abnormal yet very natural individuality; and when he speaks you are sure of something worth hearing and remembering." There are the four volumes of Berlioz's letters; the volume edited by Daniel Bernard; the intimate letters to Ferrand; the thin volume of the charming, witty, pathetic letters to the Princess Carolyne Sayn-Wittgenstein; and those less known, published by Julien Tiersot under the title of "Les Années Romantiques." It difference whether the reader knows a bassoon from a bombardon: he is interested in the man Berlioz, in his dreams, aspira-

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tions, discouragements, melodramatic explosions, biting wit, tragic

passions.

Or what shall be said of Liszt, an inveterate correspondent? How did he find the time to write to every one that called on him for sympathy, advice, aid? In his letters to his princess he discusses all things knowable and some other things. How keen his interest in everything pertaining to art, politics, science, sociology, religion! Surely, the learned Dr. Storck would not find the nine volumes of Liszt's correspondence devoid of literary interest.

For many years of his life Schumann was thought to be a silent, if not a shy, man in general company, and he was often reserved when with his friends. In Dresden the landlord of a humble tavern used to show with pride a spot on a wall made by Schumann's head. landlord never saw Schumann, but it was a tradition of the house that the composer used to enter, call for beer, and then tip his chair against the wall and dream for an hour at a time. His insanity has been made the subject of an exhaustive study by a German alienist. find traces of the mental disorder which led to the asylum and attempts at suicide in the early letters to his mother in the days when he studied law, pored over treatises of the metaphysicians, fenced, hung pictures of Jean Paul Richter and Napoleon Bonaparte in his chamber, and was a sentimentalist whom Werther would have kissed. enthusiasm ran into tears, and thus, as Mauclair puts it, he found a sort of alleviation and of erethism which is described to-day as the neurasthenia of artists, that is to say, the indefinable limit where the keenness of sensibility and the spontaneity of emotion, normal as they

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are and strangers to artificial excitement, may be dangerous as disturbers of the functional ensemble of organism. It is the fashion to dwell on the morbidity of Chopin's life and music. As a matter of fact, his life was more natural than that of Schumann, and he was not of so dreamy a disposition.

Dr. Storck finds Schumann the typical example of a romantic double personality. He blames Jean Paul for the development of melancholy in the composer, who was permanently influenced by Richter, and as a young man actually judged his comrades by their appreciation of the fantastical and humorous romanticists. Schumann was Faust, but the Faust consumed by his own desire, the idealist, not the man

of action.

A dreamer from the beginning, at last his mind and body gave way. Twelve years before his death there was a time when, as he wrote Dr. Krueger, he could not bear to hear a note of music, for it was like a knife to his nerves. Nine years later he felt he was going mad, and he studied his mind with a horrid curiosity. When Wasielewski asked him one day what he was reading, Schumann screamed this answer: "Do you know anything about tipping tables?" With dilated pupils, he added, "They know everything," and he then took a little table and asked it to indicate the true pace of the first movement and of the finale in Beethoven's Fifth Symphony. He heard an "A" always sounding in his ears, as Smetana, who afterward shared his fate, was haunted by a tone. He heard perfect music with wondrously beautiful harmonies played in the distance by wind instruments. Franz Schubert appeared to him in the spirit and played a charming melody, and to this theme poor Schumann set variations. He accused himself of imaginary faults. But even in his madness he was still the dreamer, and the letters he wrote from the asylum were those of a dreamer.

The editor has grouped the letters in periods, to which he has given titles: "Jean Paul and Dryasdust," "Florestan and Eusebius," "The 'Davidsbündler," "The Fight for Clara," "At the Zenith," and "The Deepening Twilight." From these letters one can know Schumann better than from any biography. They are the supplement to his music. There is no satisfactory biography of Schumann. The best

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at present is that by Camille Mauclair, published recently in Paris, and this book is a study of the composer rather than of the man. It is said that Mr. Richard Aldrich, of New York, has been at work for some time on a biography. May he have the strength and the courage to

complete it!

From these letters we learn of Schumann's passionate love of nature and his equal passion for music in his student days. "Chilly jurisprudence, with its ice-cold definitions, would crush the life out of me from the start. Medicine I will not, theology I cannot study." Paul often guides his pen. What delightful letters he wrote to his mother from Switzerland and Italy! Sensible to every grace of nature, he was not insensible to women. He told his mother of the young widow from Havre with whom he flirted in the coach; of beautiful Italian women and pretty English women, especially of the one who seemed to fall in love with his piano-playing rather than with him. "English women are all like that; they love with their intellects, that is, they love a Brutus, a Lord Byron, a Mozart, or a Raphael, and are not so much attracted by the physical beauty of an Apollo or an Adonis unless it enshrines a beautiful mind. Italian women do the exact opposite, and love with their hearts only. German women love with both heart and intellect, as a rule, unless they fall in love with a circus rider, a dancer, or some Cræsus ready to marry them on the spot." Schumann wrote this when he was nineteen years old, the age of wisdom. But in Italy he did not hear a note of decent music, save the language, which is perpetual music. "Graf S. calls it a long-sustained chord in A minor." Yet at Milan Schumann did hear music.

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Studio, 413 Huntington Chambers 30 Huntington Avenue once in my whole life have I had an impression of the actual presence of God, of gazing reverently and unrebuked into his face: this was at

Milan, as I listened to Pasta—and Rossini!"

He could not bear the idea of "dying in Philistinism." He would be a musician, though the stars in their courses fought against him. When he published his first composition he wrote to his mother: "The Doge of Venice, as he wedded the sea, was not prouder than I as I celebrate my nuptials with the great world within whose vast range the artist may roam or rest at will. Is it not a consoling thought that this first leaf of my fancy which flutters into ether may find its way to some sore heart, bringing balm to soothe its pain and heal its wound?" His teacher, Dorn, tried to persuade him that a fugue is the whole of music; but he would not listen to him.

And in like manner, even to the end, this "silent" man revealed his soul in letters as he was, now enthusiastic, now bitter, always a partisan in his writings for the magazine which he edited. There are men who strip themselves before the public. They are naked and not ashamed. The shyest one in the street or in the sitting-room may be the boldest in print. A woman who is self-conscious, reserved, timid at a reception, when she is on the platform may passionate—to use a word now unhappily obsolete—an audience with the intensity of her amorous appeal. So there are men who, writing to their closest friends, suddenly stiffen. Their sentences are cold; their wishes are vague; indecision and indifference mark every page; yet in print they are vigorous and bold, and in conversation they are garrulous and self-assertive.

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How generous was Schumann's nature as revealed in these letters! When Mendelssohn praised, it was with an air of patronage, as though there were a pat on the shoulder, a smile of formal teeth, and the forced remark: "Pretty good for you, my little man. Now, I should have done it this way." How different the attitude of Schumann, the man of genius, toward that of Mendelssohn, the man of easy talent! Mark the enthusiasm of Schumann over Berlioz and Chopin when they were misunderstood or openly flouted, his worship of Schubert, his joy in discovering ability! And though his outburst over young Brahms seemed hysterical at the time, it was, on the whole, prophetic.

It is not possible to refrain from mentioning the letters of Schumann to Clara Wieck. He had known love before he met her, a child. He had sworn that he should marry only an English woman. He had been betrothed to Ernestine, an illegitimate but formally adopted daughter of Captain von Fricken. He wrote to the lawyer in his case against "Papa" Wieck: "A certain amount of dissipation in the time before I knew Clara is all I have to reproach myself with." Clara was his inspiration, his life. So romantic was the attachment that there seems to be no violation of sanctity in the publication of his letters, for man and wife are in this instance striking, typical figures in the world's gallery of lovers.

SUNBEAMS FROM CUCUMBERS.

Mary E. Lewis's "The Ethics of Wagner's 'Ring of the Nibelung" would seem to some a belated book. There was a time when deep

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thinkers in Germany were busy preparing pamphlets in explanation of everything pertaining to the music dramas of Wagner. Here is an illustration of the minuteness of their research.

At the beginning of the first act of "Parsifal" Gurnemanz and two youths are seen lying asleep under a tree. "A solemn awaking call is given out by trombones, left, as though resounding from the castle." It is daybreak. Gurnemanz awakes and rouses the esquires. "Ha! Ho! ward of the woods! Dream-warders, I warrant! Come, wake at least with the morning! Hear ye the call? Now thank our God that he hath called on you to hear it!" The three kneel and silently offer up their morning prayer.

This seems simple, intelligible, does it not? Not to a deep-thinking German commentator, a rapt worshipper in the temple at Bayreuth. Mr. Edmund von Hagen wrote a pamphlet of sixty-two octavo pages entitled: "The Significance of the Morning Awaking Call in Richard Wagner's 'Parsifal.'" Some of the subjects treated are: I. "On the Significance of the Morning"; II. "On the Awakening,"—this chapter is divided into sections: (1) "Concerning the Sleep"; (a) "The Æsthetic Side of the Sleep"; (b) "The Ethical Side of the Sleep"; (c) "The Metaphysical Side of the Sleep"; (d) "The Symbolical Side of the Sleep"; (e) "The Historical Side of the Sleep"; (2) "Concerning the Action of Awakening"; and so on and so on. Was it not Richard

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Grant White who said that a German Shakespearean commentator loves to dive after a thought, and, the deeper he dives, the muddier

he comes up to the surface?

We had thought that the great majority of this noble army of pamphleteers were dead; that their works had followed them, and were known only to students of manias and to collectors of curiosa in musical literature. We had thought that they had passed into the darkness with the Wagnerite who for a time was devoted to Wagner—to quote Mr. George Bernard Shaw—merely as a dog is devoted to his master, "sharing a few elementary ideas, appetites, and emotions with him, and, for the rest, reverencing his superiority without understanding it." We had thought that Mr. Shaw's amusing book, "The Perfect Wagnerite," with its amazing paradoxes, with his likening of the mine where Alberic's slaves toil in "The Rhine Gold" to a match factory, "with yellow phosphorus, phossy jaw, a large dividend and plenty of clergymen shareholders," was the last word, serious or subtly ironic, in explanation.

But here comes Miss or Mrs. Lewis, for she disdains to acquaint the world at large with her present state, with a volume of 178 pages, with an appendix and an index, which does not always work. "Moses, v." But Moses is not mentioned on page v. Any one that becomes first acquainted with a book through its index will soon be in distress, taking up "The Ethics of Wagner." What has Moses to do with the "Ring"? Is there an allusion to the mystery of his birth? Perhaps

there is a reference to Michael Moran's immortal poem:—

In Egypt's land, contagious to the Nile, King Pharaoh's daughter went to bathe in style. She tuk her dip, then walked unto the land, To dry her royal feet she ran along the strand. A bulrush tripped her, whereupon she saw A smiling babby in a wad o' straw. She tuk it up, and said with accents mild, "Tare-and-agers, girls, which av yez owns the child?"

Perhaps the question, "Where was Moses when the light went out?" is at last definitely settled. There's no Moses on page v. The reader

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turns the leaves impatiently. Ah! on page vii he finds this illuminative sentence: "Moses, the prophets, Shakespeare, brought many truths to light, and yet was not their realization of these truths general rather

than specific?"

A shabby index! "Personifications, American, compared with characters of Trilogy, iv." We turn passionately to page iv. page iv. The preface begins with page v. But on page vi we find this extraordinary burst: "Students in years to come may be asking: "Who were Uncle Sam, Brother Jonathan, the Goddess of Liberty, and Columbia? What did these figures stand for, and what was their relation one to another?' The American eagle may be subject to like inquiries. And with reference to him curious investigators in ages to come may ask: 'Did he, like the ravens of Wotan, fly forth daily, and was he a factor in the government of the people?" Perhaps Miss Lewis is a humorist in disguise. As a matter of fact, Uncle Ben Franklin protested against the eagle. Was it he that recommended the turkey buzzard as the national bird? What would he have said to the Saint-Gaudens bird?

It appears that music to-day, whether it be operatic, programme, or absolute, must mean something, if it asks for serious consideration. There is Mr. Alexander Scriabine, a Russian composer, who visited the United States last season. He is best known in Boston by a pianoforte nocturne for the left hand, a sweet thing, and the performance of it always excites gaping and frenetic applause, whereas if it were played with two hands the rapture would be moderate. Nevertheless, he is a man of parts, and he has composed a symphony that takes nearly an hour and a half—at least so men say—in passing any given point.

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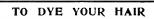
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Then there is Mr. Scriabine's third piano sonata, which is heavy with significance: "The work as a whole represents the struggle of the soul for perfect freedom. The opening Allegro drammatico typifies the protest of the spiritual in man against the material. In the Allegretto, the soul having reached a higher plane of introspection, the soul longs for obliteration of the passion of love, that, as the poet says, 'is bitter sorrow in all lands.' In the Finale the soul through complete renunciation attains a moment of victorious enfranchisement, but, unable to sustain the struggle, sinks back into the thrall of its material environ-

ment."

Nor should the poem for pianoforte, the "Poème Satanique," be forgotten, for it "represents the sardonic raillery of the Overman at the creatures beneath him." If Mr. Scriabine should come to Boston, the district attorney will surely see to it that he is not allowed to play any such devilish composition. A long-suffering public has some rights.

And a pianoforte may, then, be "sardonic"! When Mr. Rosenthal was last here, he said to a friend that in a certain sonata he never felt like playing until he reached the slow movement. The friend said flippantly: "I have understood that you always count the audience in the first slow movement on a programme." "No," answered Mr. Rosenthal, "I always wait for the scherzo, with its grim, sardonic humor."

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WINNIPEG. MAN.

It will be seen, then, that there are composers who, before they reach the apathy of middle age, strive to make their music deeply significant. endeavor to write music with an esoteric meaning. Pamphlets and books of explanation will probably then be necessary for some time. Realizing that there will always be some who wish to find in music anything and everything but music, let us go back to Miss Lewis's book.

The appendix enables one almost at a glance to learn the "ethical significance" of persons and things in the "Ring," so that he can afterward chatter agreeably about Wagner in the parlor to the edification of the ladies, or, with a little more extended reading, deliver a

lecture before a female and palpitating club.

Let us leave "The Rhine Gold" out of the question, for the opera is seldom given in this country. Who or what, after all, is Brünnhilde, or "Brynhilde," as Miss Lewis is pleased to call her? To the majority she is a stout and joyous woman, generally middle-aged in Germanopera, not unlike the statue of Germania on a brewery, who comes upon the scene with a screaming "Hojotoho," varied by "Heiaha!" "He would answer to 'Hi!' or any loud cry." She breaks gently to Siegmund the news of his approaching death, and tells him that he will not meet Sieglinde in the happy hunting-grounds. She is put to sleep by Wotan; she is awakened by Siegfried—often in a production of the series with a change of hair and a shifted shield coverlid. awakens her after she has slept through much boisterous vociferation on his part. Then she foolishly allows him to go in quest of adventures. When, under the influence of a magic drink, he gives her apparent cause for jealousy, she improves the opportunity, and, having worked much damage, gives public testimony to her belief in cremation. With all her faults, a fine girl, and, as impersonated by Lucienne Bréval, one eminently desirable in her state of maidenhood.

According to Miss Lewis, Brynhilde always "represents the world's

highest ideals." But does she?

Sieglinde, who is untrue to her husband and runs away with her twin brother, by whom she has a son, represents "the gentle virtues as active in the world."

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Hunding represents "barbarism and war." Why? Because he

attempts to protect his house and his honor?

The horse, Grani, is, in Mr. William C. Ward's opinion,—Mr. Ward is quoted by Miss Lewis with deep respect,—"the ardent, impulsive spirit." Some of us remember the "ardent, impulsive" beasts that have been led out in various opera houses.

The Song Bird is "Intuition." But intuition does not always compel the impersonator of the Bird to sing in tune or to preserve the rhythm.

Love is "the continual choosing of the higher," "infinite progression."

Hence Don Juan.

There is a description of Hunding's humble cottage built around the trunk of an ash tree. We are told in the appendix that "the difference in meaning between the ash tree and the fir tree seems to be the difference between the deciduous and the evergreen trees, the difference between change and permanence." Sieglinde fills for Siegmund a horn of foaming mead. Mead "typifies the heavenly sustenance and emphasizes the protection of higher law." But was there nothing but mead, water, and dope in the cottage? When Hunding comes in—a formidable entrance—he is tired and hungry. The three sit down at the table.

Has any opera-goer ever seen food, stage food or real food, on that table? Did the poor wretch Hunding, a predestinated cuckold, have anything to eat except Siegmund's slack-jaw? The question is, "Was Sieglinde a good housewife?" Miss Lewis gives no answer. If Sieglinde had set out a substantial and wholesome meal, the whole course of the drama might have been changed. No wonder Hunding was irritable. No wonder that he is the Mazourk of serious opera.

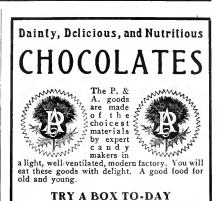
Another question. Why does Wotan in "The Valkyrie" often wear a patch over one eye, but in "Siegfried" wear it over the other? Is this an act of carelessness on the part of the stage manager, or has the shifting of the patch a deep and moral significance? Miss Lewis gives no solution; but she says: "If Wotan, or the will, be compared to something similar to himself, and yet higher, with what may it be compared save with divine will? Compared with divine will, the human

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will, or Wotan, becomes a negation." And Wagner set music to this beautiful idea.

Signification Significant Sign There is not even a suggestion of fuzz on the chin and cheeks. The most powerful opera glass cannot detect an incipient mustache. Now how long was he in the mountain cave with Brünnhilde before he grew a full beard? Miss Lewis admits that she does not know "what period elapsed between the passing of Brynhilde into sleep and the appearance of Siegfried as a youth." She also says with reference to the opening scenes of "Dusk of the Gods": "It is night of the same day in which Siegfried awakened Brynhilde, but 'day' and 'night' in these dramas are but terms, it should be remembered, to express periods whose duration is unknown." She does not tell us how long it was before Siegfried, weary of harassing domesticity, determined to go into the world, ostensibly in search of adventure. But she draws this conclusion from the closing scene: "The will of the world has become the transformed will, the transformed will has become the Soul of the Woman, and the Soul of the Woman, now the true will of the world, draws nigh unto Divine Will and enters its shining orbit, whither the world follows." True, true. Brünnhilde was always a woman of strong will, and she often said "I shall," when she thought it more correct than "I will."

There should be other books in explanation of opera.

What is the symbolic meaning of Ferrando's slouch hat in "Il Trovatore"? Does Manrico represent Liberty as opposed to Tyrannical Force as typified by the Count di Luna and superstitious Vengeance as typified by Azucena?

Is there any connection between the horn in "Ernani" and the scriptural text: "I said to the wicked, Lift not up the horn, lift not

up your horn on high"?

Why is Arturo always ridiculous in "Lucia di Lammermoor"? Would not Tristan's life have been lengthened for some weeks, at least, if he had been prevented from singing so boisterously for half an hour or more in the third act? Should Martha in "Faust" be played as a comic character, and is it the first duty of Mephistopheles



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The life of Götz was short and full of misery. He left the university at Königsberg when he was seventeen, to study music. His first teacher was Louis Köhler, the man of the famous exercises; but in 1860 he went to Stern's Conservatory at Berlin, and was taught by Stern, von Bülow, and Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur; but he moved to Zurich in 1867, and on account of his health resigned the position at Winterthur, and lived, or tried to live, from his compositions. In Zurich he gave lessons and was willing from necessity to do any hack work, as Wagner in Paris, and as Bizet when he returned from Rome.

He first became known as the composer of the opera, "Der Widerspenstigen Zähmung" ("The Taming of the Shrew"), which was first performed at Mannheim, October 11, 1874. This opera was performed for the first time in America on the first night of the American Opera Company, Theodore Thomas conductor, New York, January 4, 1886. The cast was as follows: Baptista, W. H. Hamilton; Katharine, Pauline L'Allemande; Bianca, Kate Bensberg; Hortensio, Alonzo E. Stoddard; Lucentio, W. H. Fessenden; Petruchio, W. H. Lee; Grumio, E. J. O'Mahony; a Tailor, John Howson.

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Götz wrote the book and the music of another opera, "Francesca da Rimini," but he died before he had completed the orchestration. Ernst Frank completed the opera, which was produced at Mannheim in 1877. The Symphony in F is dedicated to this Frank, a distinguished conductor and also a composer (1847–89), who died mad.

The Signale of 1867 spoke of a new symphony by Götz, a "symphony in E minor," which was performed at Basle, March 3 of that year, with great success. Was there ever such a symphony? Nothing is known, apparently, about it to-day, and biographers do not mention it.*

The list of Götz's works includes the Symphony in F, which was first played, they say, at Zurich (December, 1869); Schiller's "Nänie," for chorus and orchestra; overture, "Spring"; concerto for violin; concerto for pianoforte; Psalm exxxvii. for soprano solo, chorus, and orchestra; pianoforte quintet in C minor with double-bass; pianoforte sonata for four hands; quartet; pianoforte trio; pianoforte pieces; two volumes of songs; "Es liegt so abendstill der See," for tenor solo, male chorus, and orchestra.

The Symphony in F, which was first played in Boston at a concert of the Harvard Musical Association, January 15, 1880, bears a motto taken from Schiller's "Traum und Gesang":—

*Dr. Louis Kelterborn, now of Boston, was living at Basle in 1867, a boy of twelve and a member of the Concert Choir. He writes me that he remembers Götz then visiting Basle to conduct a first performance of a new orchestral work. "Whether the composition of Götz was a symphony or his 'Spring' Overture, I cannot tell. I only remember that it seemed unusually difficult, and that Götz was at the rehearsal, untiring and unsparing in repetition of certain portions of the work. His whole body seemed to me in a state of nervous energy. As he was thin, pale as a ghost, visibly weak, and yet in dead earnest, his whole personality left almost a deeper impression on my young mind than his music, which, as far as I remember, seemed to sparkle with intense vitality and orchestral beauty. He was very cordially applauded. During the second part of the programme he took a seat in the gallery very near mine, and my feelings in watching him were a mixture of enthusiastic admiration and compassion, for with closed eyes he leaned back as if completely exhausted, and after the concert he had a violent coughing spell. As far as I know, it was is only appearance in our concert life. . . . He passed his last summer in the beautifully situated summer resort, Richisau, Canton Glarus, where under the shade of majestic maple trees a sort of writing-desk was made for him out of boughs and branches, at which he spent daily a few hours writing his 'Francesca da Rimini.' I was quite moved, when some years later I saw this unusual desk and also a touching musical autograph of the composer in the guest-book of the hotel." Götz died of tuberculosis.

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which has been lamely Englished in several ways. The following is, perhaps, as stiff as any:—

"To the peaceful heart's own chamber lonely Must thou fly from life's turmoil and strife."

"In the heart's still chambers is the refuge from the stress of strife" is the version of another.

Some have wondered why Götz took these lines as a motto. There is no attempt at programme music in the symphony, and the whole poem, rather than the two lines, is appropriate as a suggestive force.

Symphonies as well as books have their fate. This symphony of Götz was loudly applauded in Germany after the success of "The Taming of the Shrew"; and, when it was performed in London, it at once became fashionable. Even as late as 1893 the brilliant critic of the *World* declared it to be "the only real symphony that has been composed since Beethoven died." He elaborated this idea, and used this extraordinary language:—

"Beside it, Mendelssohn's Scotch symphony is no symphony at all, but only an enchanting suite de pièces, Schubert's symphonies seem mere debauches of exquisite musical thoughtlessness; and Schumann's, though genuinely symphonic in ambition, fall short in actual composition. . . . He has the charm of Schubert without his brainlessness, the refinement and inspiration of Mendelssohn without his limitation and timid gentility. Schumann's sense of harmonic expression without his



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laboriousness, shortcoming, and dependence on external poetic stimulus; while, as to unembarrassed mastery of the material of music,—showing itself in the Mozartian grace and responsiveness of his polyphony,—he leaves all three of them nowhere. Brahms, who alone touches him in mere brute musical faculty, is a dolt in comparison to him." Nor was such extravagance confined to London.

This rhapsody was written in 1893. In 1898 we find Felix Weingartner deploring the fact that "the charming Taming of the Shrew" and the Symphony in F have well-nigh disappeared from opera house and concert hall. He likens Götz in fineness of soul to Peter Cornelius, and then says: "What other folk could so well boast of possessing a Hermann Götz, even among its stars of the second magnitude? and yet most of those in authority among us grab eagerly at any slap-dash work that is imported with cunning and puffery from abroad, and often neglect the worthiest German creations." Weingartner was not contented with declamation. The symphony was revived under his leadership, under that of Arthur Nikisch at Leipsic, under that of Georg Schumann at Bremen.

* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

The first movement, Allegro moderato, F major, 3-4, begins with a few measures of preluding. The first theme is given to 'cellos and double-basses, strengthened soon after by wind instruments, against a

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counter-theme, now in the violins, now in the wind instruments. The theme is played by the violins and developed with increasing animation of rhythm. Ascending scale passages lead to a sudden hush with a moderation to A major. Flutes and oboe have "a bright, twittering theme, closely related to what has preceded it; but it cannot really be called a second theme." The first theme comes again and is developed. and there is another lull; but this time the first theme persists and is again developed. To quote Mr. Apthorp: "The form is irregular to the letter of symphonic law, but not so irregular to the spirit. To be sure, there are no real second and conclusion themes, the first theme being the only thematic material presented; but closer inspection shows that this first part of the movement is really divided into three regular subdivisions, and, although the second and third of these bring no new theme, they do bring new phases of the first theme. It is also to be noted that the extended and varied development of this single theme in the first part of the movement has nothing of the character of working-out: it is wholly of the nature of presentation and development. With the free fantasia the working-out begins in earnest; the theme is dismembered, dissected, and analyzed; the treatment becomes contrapuntal; the development no longer proceeds as in a straight line toward an appointed goal, but turns and doubles upon itself like a hare. The third part of the movement stands in quite regular relations to the first."

The second movement is an Intermezzo, Allegretto, C major, 2-4. The general plan is that of a scherzo with two trios, but the second follows immediately after the first. A horn call is answered by a light

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phrase for flute and clarinet. These phrases are played off one against the other in the movement. The horn call reappears unexpectedly in the first trio.

The third movement, Adagio, ma non troppo lento, F minor, 3-4, is a romanza on two themes. There is a short but expressive coda,

Molto adagio, in F major.

The Finale, Allegro con fuoco, F major, 4-4, begins with preluding on a figure given to violas and 'cellos. This figure takes the shape of a theme. There are two other themes, one of quieter character, the other an emotional song. The movement is in the form of a rondo on three themes, but the treatment is rather free.

The symphony was last played at these concerts, October 26, 1901.

In August, 1905, Mr. T. Gerstner, of Frankfort-on-the-Main, royal inspector of buildings, wrote to the Signale concerning the first perform-

ance of Götz's "Taming of the Shrew":-

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people. But he handed to me a thick manuscript with the title, "The Taming of the Shrew, a Comic Opera by Hermann Götz," and said in a tired voice: "There! You are the last one whom I shall bother. If you are not pleased, then the Rhine will have something to swallow!" And big tears rolled down his hollow cheeks. shall a poor schoolmaster and musician bring his wife and children through if no one will listen to his music? I come here from Hannover. Mr. von Bülow has sent me to you, and he wishes to be remembered." At supper and over a glass of wine he told me a great deal about his unlucky attempts to place his opera and also about his other compositions; then he went to the pianoforte. My interest for the gifted composer grew with each number, and when, at three in the morning, he played the final chords, I embraced him and gave him this promise out of a full heart: "We'll do it in Mannheim!" It was not too hard to win the intelligent committee for this charming, beautiful music, and, as the libretto is not badly made, it was determined to-day at a directors' meeting to perform the opera as soon as possible.'

"The truly musical Consul Scipio was especially enthusiastic over the opera, and he opened a correspondence with Götz. He was soon able to invite the composer to the first performance, which took place to the universal and jubilant joy of the audience. Frank's admirable conducting, with the incomparable impersonation of Katharina by the talented Ottilie Ottiker, brought about a great success. In a short time, through Frank's earnest efforts, Hermann Levi put the opera in rehearsal at Carlsruhe, and Hans von Bülow did the same at Han-

nover, and on these stages the success was also complete."

It was announced in 1905 that Dr. Bruno Weigl, of Brünn, purposed to write the life of Götz. I have seen no announcement of the completion of this task.



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SATURDAY EVENING, DECEMBER 21, at 8 o'clock.

PROGRAMME.

Humperdinck	٠	٠	. Overture, "Die Heirath wider Willen" (First time.)
A. d'Ambrosio			Concerto for Violin (First time.)
E. Bossi .	•	•	Intermezzi Goldoniani for String Orchestra (First time.)
Mozart		•	. Symphony in D major, No. 38 (Köchel 504)

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Tenor, Mr. DAN BEDDOE

Bass, Mr. OSCAR HUNTTING

Wednesday, December 25, 1907, 7.30 P.M.

The Messiah

Soprano, Mrs. CORINNE RIDER=KELSEY
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PROGRAMME

I. "TRILLE DI	U DIABLE" (Dev	il's Trill)	. Tartini
	No. 2, F-sharp mino Allegro. Andante. F		Vicuxtemps
	E, A major . ГТО, B-flat major G major	· · · · · · · · · · · · · · · · · · ·	Schumann . Weber . Mozart
•	D PARAPHRASI AN FANTASIE MESTA .	E . 	. Wilhelmj . Smetana . Paganini

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Saturday Afternoon, December 21

PADEREWSKI

Programme

SONATA, E-flat minor, Op. 21. (First tim	ie) .		Paderewski
Allegro con fuoco Andante ma non troppo			
Allegro vivace			
SONATA, B minor			. Liszt
NOCTURNE, G major, Op. 27 .	٠		
Six Études, Nos. 1, 2, 3, 6, 8, 11, Op. 25)			
BERCEUSE			. Chopin
Polonaise, F-sharp minor, Op. 44			
Valse, A-flat, Op. 34			

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At Symphony Hall Thursday Afternoon, December 19, at 2.30

PROGRAMME

BEETHOVEN Kreutzer Sonata Mr. Kubelik and Mr. Hambourg Nocturne, E major Etude, E-flat Arabesque CHOPIN SCHUMANN MENDELSSOHN-LISZT Arr. Wedding March Mr. Hambourg Scherzo WIENIAWSKI Tarantelle SARASATE . Ziegeunerweisen Mr. Kubelik GRIEG Sonata, C minor Mr. Kubelik and Mr. Hambourg

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PROGRAM OF THIRD CONCERT

C. M. Loeffler Quintet for String Instruments Beethoven . . Trio, Op 97, in B-flat major Mendelssohn . Quartet in D major

ASSISTING ARTIST

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Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

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PROGRAMME

Tschaikowsky

Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.IV. Finale: Adagio lamentoso.

Beethoven

Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

- I. Allegro.
- II. Adagio un poco moto.
- III. Rondo: Allegro ma non troppo.

SOLOIST,

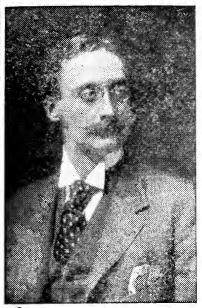
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Wednesday Evening, December 18, at 8 Gounod's Opera

FAUST

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Thursday, December 19, at 8 Verdi's Opera

RIGOLETTO

(In Italian) Musical Director, Conti

Friday, December 20, at 8 Wagner's Opera

LOHENGRIN

(In German) Musical Director, Conti

Saturday Matinée, December 21, at 2

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Mmes. Nielsen, Marchi, Perego; MM. Dani, Blanchart, Villani, Pulcini, Franzini

Mmes. Noria, Duchene, Perego; MM. Maurel, d'Aubigne, Fornari, Franzini

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Mmes. Noria, Olitzka; MM. d'Aubigne, Rossi, Dunstan, Pulcini

Mmes. Duchene, Bramonia, Marchi, Perego: MM. d'Aubigne, de Segurola, Villani, Pulcini, Giaccone, Franzini

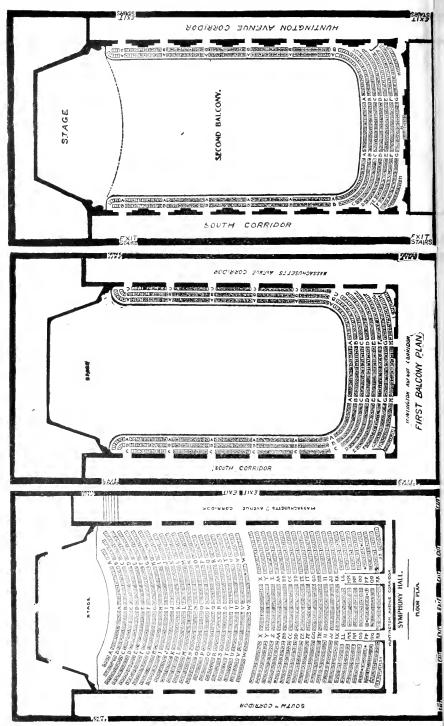
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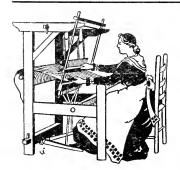
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Humperdinck . Overture to the Opera, "The Forced Marriage"
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OVERTURE TO THE OPERA, "THE FORCED MARRIAGE."

ENGELBERT HUMPERDINCK

(Born at Siegburg (Rhineland), September 1, 1854; now living in Berlin.)

"Die Heirat wider Willen," comic opera in three acts, libretto freely adapted from a comedy by Alexandre Dumas, music by Humperdinck, was performed for the first time at the Royal Opera House, Berlin, April 14, 1905. The chief singers were Emmy Destinn (Hedwig von Mérian), Emilie Herzog (Luise Mauclair), Berger (Philip V. of Spain), Philipp (Robert, Count of Montfort), Hoffmann (Emil Duval). Richard Strauss conducted.

When this opera was first produced, there was no overture. There was only an orchestral introduction of about twenty-five measures, and convent bells were heard.

The overture played at this concert was composed for the production of the opera at Munich in May, 1906, and then played for the first time. It was performed at a Philharmonic Concert in Berlin, led by Mr. Nikisch, November 12, 1906.

The libretto, written by Humperdinck and his wife, is based on a comedy in four acts by Alexandre Dumas, the elder, "Les Demoiselles de Saint-Cyr," which was produced at the Théâtre-Français, Paris, July 25, 1843, with this cast: Duc d'Anjou, afterward Philip V. of Spain, Brindeau; Roger, Vicomte de Saint-Hérem, Firmin; Hercule Dubouloy, Regnier; Charlotte de Mérian, Jeanne Plessy; Louise Mauclaire, Anais Aubert. There is an English adaptation of this comedy, "The Ladies of Saint-Cyr; or, The Runaway Husbands."

The story of the opera libretto is a simple one. The convent school of Saint-Cyr, under the protection of its founder, Mme. de Maintenon, is forbidden ground for men. Only princes of the blood can enter it. Robert, who is in love with Hedwig, one of the pupils, finds the oppor-

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tunity to sneak into the school. Luise, a friend of Hedwig, is let into the secret of the rendezvous. Duval, a friend of Robert, accompanies him. The two are caught and sent to the Bastille. They can obtain their liberty only by marrying the girls. After the double marriage they leave their wives, for they consider that their pride has been wounded and they have been made ridiculous in the eyes of the world. They go to the court of Madrid, and the wives follow them. There the women are courted, and even by their husbands at a masked ball. The king falls in love with Hedwig. There are scenes of jealousy. At last the identity of the women is disclosed and there is a joyful reconciliation.

* *

The overture is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, harp, strings. The score was published in 1906.

The thematic material is taken from the opera, but, it is said, without any intention of presenting a programme. The overture begins, E major, Mässig langsam (moderately slow), 4-4, with a motive that is said to typify the forced marriage. Two fifths are in succession in the tonalities of F major and B major. Then comes the chief melodic idea of Hedwig's song in the third act: "Mein Herz will höher schlagen, hör' ich von Königthum." This melody, given at first to the horns, interrupted several times by the first motive, is repeated at last by the full orchestra. These two themes with various transformations of rhythm furnish material for the main body of the overture, Lebhaft (allegro). The typical motive, "Wider Willen," is used especially in various phases and in many combinations. Other themes are those of Robert's love letter, "Lassen Sie Teure mich Ihnen gestehen"

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(G major), and that of Duval's entrance song, "O wie lustig ist's auf Erden" (violins). The chief themes are developed, and then there is a repetition of the subordinate section, now in E major. From the final figure of this section the coda is developed, with a melodic line that reminds one of Luise's "Ja, ich bleib' ganz gerne hier." The first violins begin pianissimo, the other instruments enter in a crescendo, and at the end the King's Hymn is sounded by the brass, while the strings have the opening theme of fifths.

Humperdinck intended to be an architect, but Hiller persuaded him to study music at the Cologne Conservatory. Humperdinck won the Mozart scholarship in 1876, which enabled him to study at the Munich Royal Music School; in 1878 or 1879 he won the Mendelssohn prize of seven hundred and fifty dollars in Berlin, which gave him two years in Italy. In 1880 or 1881 he was granted the Meyerbeer prize of nineteen hundred and sixty dollars. He taught at the Barcelona Conservatory (1885–87). Returning to Cologne, he was appointed in 1890 a teacher at the Hoch Conservatory at Frankfort-on-the-Main. In 1896 he received the title of Royal Prussian Professor. He lived for some time at Boppard-on-the-Rhine, and in 1900 he was called to Berlin as the head of an academic Meisterschule and as such an associate of

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He was for a time in the employ of the publishers, Schott & Co., at Mayence; and he was the music critic for some years of the Frankfort Zeitung. A protégé of Wagner at Bayreuth, 1881-82, he assisted in the preparation of "Parsifal" for the stage.

He taught Siegfried Wagner composition. His chief works are "'Hänsel und Gretel" (Weimar, 1893); the music to "Königskinder" (1897); to the fairy-tale, "Die sieben Geislein" (1897); "Dornröschen" (Frankfort, 1902); "Die Heirat wider Willen" (Berlin, 1905); incidental music to "Der Richter von Zalamea" (1896); Symphony in C; Humoresque for orchestra; "Moorish Rhapsody" (1898), for orchestra: "Das Gluck von Edenhall"; "Die Wallfahrt nach Kevelaar"; "Bübchens Weihnachtstraum," melodrama; "Das Wunder," text by Rainer Simons, composed for the Kaiser-Jubiläums, Stadt-Theater, Vienna (1905); "Zwei Vogellieder" (1905); stage music for Shakespeare's "Tempest," "Winter's Tale," and "Merchant of Venice" (a "Shakespeare" Suite of six movements from this music has been performed in Berlin); stage music to Shakespeare's "As You Like It" and "Twelfth Night"; songs, etc. A suite, "Tonbilder aus Dornröschen," was played at a Philharmonic Concert, Berlin, led by Mr. Nikisch, January 12, 1903.

He arrived in this country November 21, 1905, to see Mr. Conried's production of "Hänsel und Gretel" at the Metropolitan Opera House. After seeing also Niagara Falls and Washington, he sailed December 9, 1905.

These works of Humperdinck have been performed in Boston:—

Opera: "Hänsel und Gretel," Hollis Street Theatre, January 21, 1896; Sir Augustus Harris's London Company (Marie Elba, Hänsel; Jessie Huddleston, Gretel; Jacques Bars, Peter; Mary Linck, Gertrude; Louise Meissingler, the Witch; Grace Damian, the Sandman; Edith

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Johnson, the Dewman; Mr. William G. Dietrick, conductor). Boston Theatre, April 6, 1907; Metropolitan Opera House Company, Mr. Conried manager (Hänsel, Miss Mattfeld; Gretel, Miss Alten; the Witch, Mme. Jacoby; Gertrude, Miss Weed; the Sandman, Miss Moran; the Dewman, Miss Shearman; Peter, Mr. Goritz; Mr. Alfred Hertz, conductor).

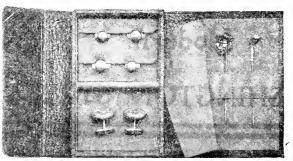
Orchestral: Humoresque, Boston Symphony Orchestra, November 12, 1892. Prelude to "Hänsel and Gretel," Boston Woman's Orchestra, A. W. Thayer conductor, April 30, 1895, but not with complete orchestra; Melba concert, November 7, 1895 (Landon Ronald, conductor); Boston Symphony Orchestra, December 23, 1897. Dream Pantomime from "Hänsel and Gretel," Boston Symphony Orchestra, November 2, 1895. Introductions to Act III. and Act II. of "Königskinder," December 26, 1896. Moorish Rhapsody, three movements, Boston Symphony Orchestra, October 28, 1899; two movements, Boston Symphony Orchestra, May 3, 1902. Introduction to Act. III of "Königskinder" and Humoreske, December 16, 1905. "Pilgrimage to Kevelaar" (Cecilia, January 13, 1898, Mrs. H. E. Sawyer, alto, and J. C. Bartlett, tenor).

Mr. Richard Czerwonky, the second concert-master of the Boston Symphony Orchestra, who now appears as a soloist for the first time in the United States, was born at Birnbaum, Posen, in 1886. He studied the violin in Berlin with Zajic, Moser, and Joachim. He twice took the Mendelssohn prize and also the Joachim prize. He made his first appearance in public as a virtuoso in 1905, with the Philharmonic Orchestra in Berlin. He has given concerts in various cities of Germany, Austria, Holland, and Scandinavia.

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(Born at Naples in 1871; now living at Nice.)

D'Ambrosio is known in Boston chiefly as a composer of small pieces for the violin, but "Four Orchestral Pieces" by him—Andantino, Paysanne, Ronde des Lutins, Tarantelle—were played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1903.

The composer studied at the Naples Conservatory of Music, where he gained prizes. He lived for some years in Paris, and then made Nice his home. The list of his works includes, besides the pieces already mentioned, a ballet, "Hersilia"; these violin pieces,—Sérénade, Op. 4; Canzonetta, Op. 6; Romance, Op. 9; Mazurka de Concert, Op. 11; Cavatine, Op. 13; Novelletta, Op. 16; Novelletta No. 2, Op. 20; Aria, Op. 22; Introduction et Humoresque, Op. 25; Madrigal, Op. 26; Little Song (Canzonetta No. 2), Op. 28; Berceuse, Op. 30; Caprice Sérénade, Op. 31; Rêve (Aubade). Other pieces are: Spleen for 'cello, Op. 5; Suite for two violins, viola, and two 'cellos, Op. 8; Légende for 'cello, Op. 32; Feuilles Éparses—Nocturne, Gavotte et Musette, Intermezzo, Valse—for pianoforte, Op. 33; twelve duos of Mendelssohn transcribed for two violins and pianoforte; six duos of Schumann transcribed for two violins and pianoforte; "Valse des



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Sirènes' (from the ballet "Hersilia"), arranged for pianoforte. This list is, no doubt, incomplete.

The concerto was performed for the first time by Arrigo Serato,* violinist, with the Philharmonic Orchestra, at Berlin, October 29, 1904. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, violin solo, and strings. The concerto is dedicated to Serato.

The movements are as follows:-

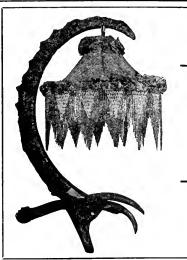
- I. Grandioso, molto moderato e sostenuto, B minor, 4·4 Moderato 12-8, etc.
- II. Andante; Lento, E major, 3-8.
- III. Finale: Allegro, B minor, 2-4, ending Presto, B major

GOLDONIAN INTERMEZZI FOR STRINGS, OP. 127 ... ENRICO BOSSI (Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Intermezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,† a son of Enrico, was performed for the first time. Miss Tilde Scamoni,

*Serato was born at Bologna, Italy, February 7, 1877 His father was then a violinist and a professor at the Bologna Conservatory. Serato studied the violin with Federigo Sarti, and began to play in public at an early age. In 1805 he played in Berlin with success, and thus won a reputation in Germany.

† Renzo Bossi has also written Fantasia Sinfonica for orchestra, Op. 6; "La Leggenda d' un fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vitta; German by W. Weber, "Ein Blumenmärchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs. Some of these songs have been sung this season in London with success.



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of Milan, was the violinist.) The Intermezzi have since been played in many cities of Germany. They are dedicated to Wilhelm Weber.

The Intermezzi were composed in honor of the Italian playwright. Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin, Pantalone, and other typical characters. Goldoni began by writing tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La Bottega di baffe," are well known. Comedies by Goldoni have been played in Boston in recent years by Mme. Duse and Mr. Novelli. Librettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos hint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

The minuet was a dance in Poitou, France. It was called menuet



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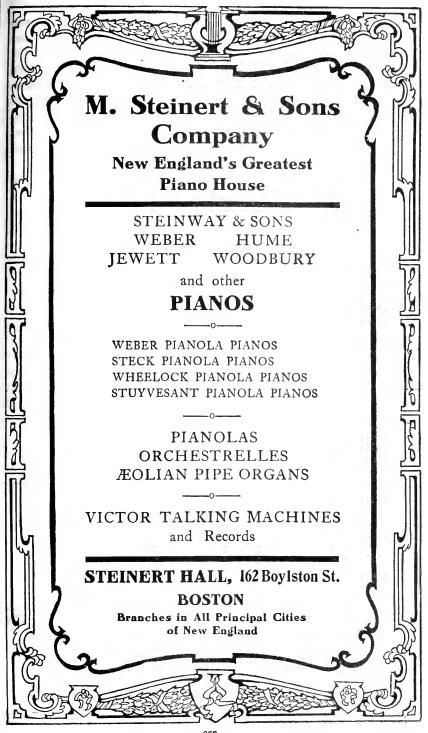
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on account of the small steps,—pas menus. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John



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of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at once. In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

The name of this dance is probably best known to those who are not musicians or amateurs of music by the reference to the dance in "Twelfth Night" (act i., scene 3).

Sir Andrew Aguecheek says to Sir Toby Belch:-

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.



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Sir To. Art thou good at these kickshaws, knight?

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. 'Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick, simply as strong as any man in

Illyria.

Sir To. Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a coranto? My very walk should be a jig; . . . What dost thou mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was form'd under the star of a galliard.

Sir And. Ay, 'tis strong, and it does indifferent well in a damask-color'd stock.*

Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus?

Sir And. Taurus? that's sides and heart.

Sir To. No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha!—excellent!"

There is another reference to the dance in Shakespeare's plays in "King Henry V." (act i., scene 2) when the Ambassador of France gives to Henry the message of the Dolphin:—

The prince our master Says, that you savor too much of your youth, And bids you be advis'd, there's naught in France That can be with a nimble galliard won.

* *

Some have said that the word "galliard" comes from "gay."

Johnson gave this derivation. I quote from the seventh edition, 1785: "Galliard [gaillard, French; imagined to be derived from the Gaulish ard, genius, and gay]. An active, nimble, spritely dance."

* The long stockings worn in Shakespeare's time were called "stocks."

"Which our plain fathers erst would have accounted sin,

Before the costly coach and silken stock came in,"

as Drayton sang. In "The Taming of the Shrew" Petruchio's lackey is described as coming "with a linen stock on one leg and a kersey boot hose on the other."

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He quoted passages from Shakespeare in illustration and these passages from Bacon: "If there be any that would take up all the time, let him find means to take them off, and bring others on; as musicians use to do with those that dance too long galliards." "The tripla's and changing of times have an agreement with the changes of motion; as when galliard time and measure time are in the medley of one dance." Johnson also noticed "galliard, a gay, brisk, lively man; a fine fellow"; also "gaillardise [French]. Merriment; exuberant gaiety"; and he quoted Sir Thomas Browne: "I was born in the planetary hour of Saturn, and I think I have a piece of that leaden planet in me: I am no way facetious, nor disposed for the mirth and galliardise of company." All these words, Johnson said, were obsolete.

John Ash, in his Dictionary (second edition, London, 1795), defined "galliard" as above, and said it was derived from the French. He also included "Galliarda (s. from galliard, but now grown obsolete), the music to the dance called a galliard."

N. Bailey, in his Dictionary that was for a long time used by our grandfathers (second edition, London, 1736), defined "galliard" as "a sort of dance, consisting of very different Motions and Actions, sometimes gliding smoothly, sometimes capering, and sometimes across." He derived "galliard" the adjective from the French "gaillard" or the Italian "gagliardo."

Let us now quote from Dr. Murray's "New English Dictionary" (Oxford, 1901): "Galliard. Forms, gaillard(e, gal(l)yard(e, galiard(e, galzart, galyeard (galzard, galzard, gagliard), galliard [adapted from the Old French and French gaillard, -art (modern French gaillard) = Provençal galhart, Spanish gallardo, Portuguese galhardo, Italian gagliardo, adj. of unknown origin. The substantive," as used to denote a dance, "is an adaptation of the French gaillarde, properly

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the feminine of the adjective."] According to Murray, the word "galliard" has these meanings: A. I. Adjective, valiant, hardy, "stout," sturdy (obsolete except in archaic use); 2. Lively, brisk, gay, full of high spirits, archaic. 3. Having a gay appearance, spruce, obsolete; hence galliardly and galliardness. B. Substantive. A man of courage and spirit, obsolete. A gay fellow; a man of fashion, archaic. 2. A quick and lively dance in triple time. The first appearance of the word in this sense in English literature is in Sir Thomas Elyot's "The Castell of Health" (1533): "Vehement exercise is compounde of violent exercise and swifte when they ar joyned togither at one tyme, as dansyng of galyardes." 3. The air to which the galliard was danced, obsolcte. The first appearance in English literature of the word with this meaning was in Roger Ascham's "Toxophilus" (1545): "Whether . . . these galiardes . . . be lyker the musike of the Lydians or the Dorians, you that be learned judge."

The galliard was, toward the close of the Middle Ages, what was known in France as a "Basse Danse." It was, in France at least, unknown to the common people, but much in favor with the gentry. It was there danced to the music of hautboy and tabour. Tabourot, in his "Orchésographie" (1589), described it as follows: "Those in the towns who now dance the Gaillarde, dance it tumultously, nor do they attempt more than five steps. In the beginning it was danced more discreetly: the dancer and his damosel, after making their bows, performed a turn or two simply. Then the dancer, loosing his damosel, danced apart to the end of the room. . . . Young people are apter to dance it than old fellows like me." The galliards most in use were: "Il traditore mi fa morire," "L'Anthoinette," "La Fatigue," "La Milanaise," "J'aimerais mieux mourir seulette," "Si j'aime ou non," "L'Ennui qui me tourmente," and "Baisons-nous, ma belle." Tabourot



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said of this last, "We may conjecture that the dancers found it agreeable, for it introduced a delectable variation." The Tordion, or Tourdion, was not unlike the galliard, but its steps were smoother and more gliding. The influence of Italy in France was marked in the sixteenth century. Catherine de Medicis had much to do with the introduction of gay "To the grave, rather sad, and monotonous dances prevailing at that period she added others, more lively, which were altered also by the reform of dress instituted by her. Instead of Pavane and Branle, Gaillarde, Volte, and Courante were the fashion. The steps became more jumping than gliding; the ladies' gowns were shortened, but there were as yet no definite rules for dancing entertainments. was, in fact, a time of perfect chaos in dancing. Masked dances were held to the sound of psalms, and Diane de Poitiers danced a Volte to the air of the 'De Profundis'!" Some say that in the Tourdion the woman was always held by the hand, while in the galliard every one danced alone; but in a picture of the galliard in the "Orchésographie" (1589) one man is holding the hand of a woman, while two men are capering it alone, and the author, Jean Tabourot, who called himself Thoinot-Arbeau, mentions a "Gaillarde lyonnaise," in the course of which the cavaliers changed damosels and took as partners even the dames who did not dance. "Here we recognize," says de Ménil, "the exquisite courtesy of our ancestors, who by these changes prevented even the least beautiful women from being wall-flowers" (de faire tapisserie). De Ménil says that, while the ordinary galliard had five steps,* there was a kind, "La Milanaise," that had eleven. is thought by some to have been derived from the galliard.

There were some, however, who looked skew-eyed on the galliard. Praetorius characterized it as "an invention of the devil," a dance "full of shameful and obscene gestures and immodest movements."

* Naylor says there are six steps.

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The galliard was not the same as the cinquepace, though some have confounded them. Barnaby Rich, in his "Farewell to Military Profession" (1581), wrote: "Our galliardes are so curious, that thei are not for my dawnsyng for thei are so full of trickes and tournes that he whiche hath no more but the plaine sinquepace is no better accoumpted of than a verie bougler." Yet Davis, in his "Poem on Dancing," might seem to establish identity when he describes the galliard:—

But, for more diverse and more pleasing show,
A swift and wandring dance he did invent,
With passages uncertain, to and fro,
Yet with a certain answer and consent
To the quick music of the instrument.
Five was the number of the music's feet,
Which still the dance did with five paces meet.
A gallant dance, that lively doth bewray
A spirit, and a virtue masculine,
Impatient that her house on earth should stay,
Since she herself is fiery and divine:
Oft doth she make her body upward fine;
With lofty turns and capriols in the air,
Which with the lusty tunes accordeth fair.

This capering served Bishop Hall for a doleful comparison: "The end of these men is not peace. Woe is me, they doe but dance a galliard over the mouth of hell, that seems now covered over with the greene sods of pleasure: the higher they leape, the more desperate is their lighting."

According to nearly all writers on dancing, antiquarians, and compilers of dictionaries, the galliard was a lively dance, yet Southey, in "The Doctor," quoted Thomas Mace, whose "Musick's Monument" was published in 1676, as saying that galliards, being "grave and sober," are performed in a slow and large triple time. I am unable to verify this quotation, but it does not seem possible that Mace would

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have thus contradicted the contemporaneous and preceding testimony.

From Thomas Morley's "Plain and Easy Introduction to Practical Music" (1597): "After every pavane we usually set a galliard (that is, a kind of music made out of the other), causing it to go by a measure, which the learned call trochaicam rationem, consisting of a long and short stroke successively; for as the foot trochæus consisteth of one syllable of two times, and another of one time, so is the first of these two strokes double to the latter; the first being in time of a semibreve, and the latter of a minim. This is a lighter and more stirring kind of dancing than the pavane consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your pavane, so many times six minims must you put in the strain of your galliard.* The Italians make their galliards [which they term salta relly (sic)] plain, and frame ditties to them which in their mascaradoes they sing and dance, and many times without any instruments at all, but instead of instruments they have courtesans disguised in men's apparel, who sing and dance to their own songs."

Sébastien de Brossard, "Dictionnaire de Musique." The first edition was published at Paris in 1703. I quote from the third edition: "Gagliarda, that is to say, Gaillarde, a sort of dance whose tune is nearly always in triple time. It was also formerly called 'Romanesque,' because it came to us from Rome or from Italy."

Johann Gottfried Walther, "Musikalisches Lexicon," Leipsie, 1732: "Gagliarda (Ital.), as though it were Valiarda, from the Latin 'validus,' strong: Gaillarde (gall), a merry, lusty dance, whose composition is almost always in triple time. It is also called Romanesque, because

* "The meaning of this in modern words is simply that the most correct Elizabethan Galliard was made of the same tune and harmony as its own Pavan, but with the time changed from Quadruple to Triple."—E. W. NAYLOR.



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it is said to have originated in Rome (see Brossard's 'Dictionary,' and compare Taubert's 'Tantzmeister,' lib. 2, c. 6, p. 369 seq.). A sort of dance that one dances now the length of the room and now criss-cross, now with dragging of the feet on the ground, now with capers."

Georges Kastner, "Parémiologie musicale," Paris, 1862: "The gaillarde is sufficiently characterized by its name. The movement is quick and the melody a running one. It was performed now in cutting capers, now in lowering oneself to the ground, now in going the length of the hall, now in going criss-cross. The dance named the other side of the Alps the Romanesca, which was invented in the Roman campagna, where it is still popular, is nothing but a species of gaillard, or the gaillarde itself in his oldest form.* Our fathers were very fond of this dance with its quick motions, and from the popularity which it enjoyed came the old proverbial expression: 'I'll dance a gaillarde on your belly,' that is to say, 'I'll trample you under foot.'"

Dr. E. W. Naylor, in his "Elizabethan Virginal Book" (London, 1905), says with reference to the Fitzwilliam Book: "The association of certain dances, particularly the Pavan followed by the Galliard and preceded by a Prelude, the whole forming a series of movements with a certain connection, which is observed in Parthenia (1611) and the Fitzwilliam Book, presents us with a most interesting phenomenon, viz., the origin of the suite, with its series of dance-named movements, all in one key, and subsequently of the sonata of Beethoven, Schumann, Brahms, Strauss. Here, in this Elizabethan clavier music, we see the thing at its very beginning, and we realise perhaps for the first time, that the vile howlings and drum-thumpings of a Central African dance of savages are in a tolerably close connection with the refined inspirations of such poetical natures as are represented by the names

* Tabourot says nearly the same thing of the volte of the Provençals.—G. K.

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which I have just referred to. It is instructive, sometimes, to be reminded, in the midst of our spun-sugar civilization, of the pit from which we have been digged." Naylor refers elsewhere to the arrangement of pavan and galliard with a preludium preceding them, done "on purpose" by the compiler of "Parthenia" (1611), as indicating that the notion of a "suite" extended even further than the mere relation of a pavan and galliard. "This again is an undoubted hint of the future possibility of the dance-named suite of the early eighteenth century."

Léo Delibes's "Scène du Bal," a suite of dance airs in the ancient style, arranged from his music to Hugo's "Le Roi s'amuse," revived at the Comédie Française, Paris, November 22, 1882, opens with a gaillarde, D minor, "moderato ben marcato," 3-4.

III. Coprifuoco (Curfew): Blandamente (gently, slowly), D major, 2-4.

Curfew comes from the Old French cuevre-ju, quevre-jeu, covre-jeu (thirteenth century), from couvre, to cover, jeu, fire. There was "a regulation in force in mediæval Europe by which at a fixed hour in the evening, indicated by the ringing of a bell, fires were to be covered over or extinguished." The word curfew also means the hour of evening when this signal was given; the bell rung for the purpose; also "the practice of ringing a bell at a fixed hour in the evening, usually eight or nine o'clock, continued after the original purpose was obsolete, and often used as a signal in comexion with various municipal or communal regulations." In old days (quotations from English authors are from 1502 to 1704) the word curfew was applied also to the ringing of a bell at a fixed hour in the morning; see Shake-

*The Gaillarde, Scène du Bouquet, Madrigal, and Passepied from this suite were played at a concert of the Orchestral Club, Mr. Longy conductor, January 29, 1001, for the first time in Boston. The Pavane and Lesquercarde were omitted at this performance.

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speare's "Romeo and Juliet," act iv., scene 4: "The second cock hath crow'd, the curfew bell hath rung, 'tis three a clock." Curfew also is a name for fire-plate or cover-fire, as "coprifuoco" is in Italian for fire-screen.

"The primary purpose of the curfew appears to have been the prevention of conflagrations arising from domestic fires left unextinguished at night. The earliest English quotations make no reference to the original sense of the word; the curfew being already in the thirteenth century merely a name for the ringing of the evening-bell, and the time so marked. The statement that the curfew was introduced into England by William the Conqueror as a measure of political repression has been current since the sixteenth century, but rests on no early historical evidence." It certainly was not introduced as a badge of servitude, for the same custom prevailed in France, Spain, Italy, Scotland, and probably in all the other countries of Europe at that The great majority of the houses were built of wood, and fires were then frequent and disastrous. Moscow, for instance, used to suffer about once in twenty years.

For an account of the varying hours of the curfew see the "Notes to the Passing Bell" in "Observations on Popular Antiquities" by Brand and Ellis, vol. ii., pp. 138, 139 (London, 1841). In some towns of New England a bell is still rung at noon and at nine P.M. parts of England in the eighteenth century and probably in the nineteenth a large horn was blown at nine P.M. in a public place and at the mayor's door.

Georges Kastner refers to the curfew as one of the oldest bell-ringings known, instituted originally by the Church to indicate the time of prayer and of an end to the daily tasks. Later adopted by the town authorities, it announced to some that they should go home; to others

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that they should not go out of doors, unless with a lighted lantern; to all that they should cover any fire for the night.

The curfew scene in Meyerbeer's "Huguenots," act iii, No. 19, is familiar to all.

IV. Minuetto e Musetta: Con moto, B minor, 3-8. Musetta: Aliquanto meno mosso, B major.

"Musette" in French is a diminutive of the Old French "muse," meaning "song." It was the name given to an instrument of the bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of moderato tempo and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called musettes, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of musettes are to be found in operas by Dalayrac, Destouches, and in the English suites by Bach.

The musette, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of bourrée of Auvergne, and it is still danced in Paris by coal-men and water-carriers on Sundays in

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wine shops. One of these dance and wine shops, in the Place Maubert, displayed the sign Bal-Musette until 1891, when the building was torn down to make way for the extension of a street. The musette is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain:—

Pour bien dançâ Vivent les Auvergnats.

They stamp vigorously and rigidly in time. The ancient musette was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "Bal de la Musette" of the same general character see Delvau's "Les Cythères Parisiennes," pp. 48, 49 (Paris, 1864). A fresco showed a huge fellow seated sub tegmine fagi in his shirt sleeves, capped with a red fez and playing the musette. Delvau thus apostrophized the rude but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing the musette to the shepherd's pipe, far from the court dames playing the part of shepherdesses, far from Watteau's pictures.

In French slang "musette" means the voice; also the bag of oats which is attached to a horse's head; the bag in which the beasts often find only wind, as in the bag of the bagpipe. "Couper la musette" is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d'amore (or viola or violin) is accompanied by a guitar-like figure.

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65 Temple Place, Boston, Mass. 321 Westminster St., Providence, R.I. VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed, and brings the end, after the second theme has again been used, this time in D major.

Burla, Burlesca, Burleske, is a term given to a "musical joke or playful_composition." J. G. Walther in 1732 described an "ouverture burlesque": a farcical and jocular overture, in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, Op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was played in Boston at a Symphony Concert, April 18, 1903 (Mr. Gebhard, pianist).

**

Marco Enrico Bossi was the son of an organist. When he was ten years old, he entered the pianoforte class at the Liceo Musicale at Bologna,—he is now director of this institution,—and he remained there two years (1871–73). From 1873 till 1881 he studied at the Conservatory at Milan, with Fumagelli for the organ and with Dominiceti and Ponchielli for composition. In 1879, after he had taken a prize for pianoforte playing, he went on a concert tour, and played at

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Studio, 413 Huntington Chambers 30 Huntington Avenue Crystal Palace concerts led by August Manns. At Milan he was much interested in the proposed reformation of church and organ music in In 1881 he was appointed chapel-master and organist at the Como Cathedral. At Como he wrote masses, motets, and other music for the church, also organ music, and it was by his organ music that the name of Bossi was first known in countries outside of Italy. In 1881 he had taken a diploma in the Bonetti competition with his opera in one act, "Paquita," which was produced at the Milan Conservatory (1881). At Como he wrote the melodrama, "L' Angelo della Notte," in four acts, text by J. Julgonio; also "Il Veggente," a serious opera in one act, text by Gustavo Macchi, which was crowned with a special prize, apropos of the Sonzogno competition of 1889-90, and produced at the Teatro dal Verme, Milan, in June, 1890. (This last opera, now entitled "Il Viandante," was produced as "Der Wanderer," with a German text by Wilhelm Weber, at Mannheim, December 8, 1906.)

In 1890 Bossi moved to Naples to be professor of organ and harmony at the Conservatory of that city. Persistent in his endeavor to better the condition of church music in Italy, he wrote, with G. Tebaldini, "Metodo di studio per l' organo moderno," which was published at Milan (1893). At Naples he wrote a great many works of various kinds: many organ pieces, the concerto for organ, strings, horns, and kettledrums, Op. 100; pieces for pianoforte, violin and pianoforte;

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a mass for four male voices with orchestra of strings for the funeral of Ben. Magliones; with Tebaldini a mass in the style of Palestrina, which received the prize in a national competition, and was performed at the Pantheon, Rome, on the fifteenth anniversary of the death of Victor Emanuel II. This latter mass has recently been revised by Bossi; he has substituted music of his own for that written by Tebaldini in the first half of the mass. His fame as an organist spread. In 1894 he was decorated by the king of Italy for his playing at the consecration of an organ at Parma. As a virtuoso he visited London and Cambridge.

In 1895 Bossi was appointed director, also professor of composition and the organ, of the Liceo Musicale Benedetto Marcello at Venice, and he entered on his duties January 1, 1896. At Venice he wrote much for voice, organ, pianoforte, violin, violoncello; chamber music; the "poemetto" "II Cieco," * for tenor solo, chorus, and orchestra, text by G. Paseoli; also the work which made him famous in Germany, "Cantico dei Cantici," Op. 120, which was produced for the first time by the Riedelverein, led by Georg Göhler, at Leipsic, March 14, 1900; "Das holie Lied" (Canticum Canticorum), words from the Bible, for soprano, baritone, chorus, orchestra, and organ. At Venice he conducted the orchestral concerts of the Società dei Concerti, and brought out his "Il Cieco" and the prologue of Pedrell's "Pirenei," so that he was honored by Spanish royalty. He was ordered while at Venice to take charge of the music at the wedding of Victor Emanuel III.: he wrote for this occasion a Graduale, Offertorium, and Communio, for four, five, and six voices, in the style of Palestrina, which

* "Il Cieco" ("Der Blinde"), lyric scene for baritone, chorus, and orchestra, was announced for performance at Trieste some time ago.

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were performed under his direction at the Church of S. Maria degli Angioli; also a Marcia di Nozze, for organ, which he played at the

ceremony.

Since 1902 Bossi has been the director of the Liceo Musicale at Bologna, and he teaches there the first class in advanced composition. As director of the Società del Quartetto, he has brought out many musical works of importance. For three years he was a member of the permanent Musical Committee that had charge of public instruction in Rome. After the assassination of Umberto he accompanied Queen Margherita to her summer home in Gressoney, where he played the organ at the Sunday services. He is honorary member of various musical societies in Italy and also of the Stockholm Academy.

Other prominent works by Bossi are as follows: "Il Paradiso perduto" (Italian text based on Milton's poem by Alberto Villonis; German text, "Das verlorene Paradies," by John Bernhoff and Wilhelm Weber), symphonic poem in a prologue and three parts, for solo voices, chorus, orchestra, and organ, produced by the Oratorio Society at Augsburg, December 6, 1993; "Laudate Domino," for chorus and organ; Missa pro Defunctis, Op. 83; Canti lirici, Op. 116 and 121; "Ultimo Canto," for orchestra, from Op. 109; orchestral overture, Op. 1; orchestral suite, "Fatum,"—Präludium, Fatum, Kermesse,—Op. 126 (1995); Trio in D minor, Op. 107; Trio sinfonico, D major, Op. 123; Violin Sonata in E minor; Violin Sonata, Op. 117. Among the many pianoforte pieces a volume, "Satire musicali," published in 1905, is especially to be named.

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Aristocratic Russia was for a long time in the habit of importing its amusements. Catherine I., extravagantly fond of dancing, borrowed from Paris Mlle. Juliette, a ballet dancer, just as Catherine II. borrowed the philosopher Diderot. There was a Russian ballet, "Baba Yaga," a comedy with songs and dances, before there was a Russian opera. The first theatre opened to the public was in the reign of Elisabeth, and the first singers and orchestra imported were under the manager Locatelli, not the violinist of that name. The history of the ballet is associated closely with that of the opera in all countries, and the story of the ballet in Russia is one of incredible extravagance, scandal, and crime, therefore of genuine interest.

The first opera in Russia was in 1735, and the company was Italian. The first opera with Russian libretto and sung by Russian singers dealt with a Grecian mythological subject, and the music was by an Italian. Catherine II. longed for national opera. She wrote the librettos of five, and in the middle of the eighteenth century Russians did write operas. They were without flavor or beauty. They were in weak Italian style,

and not one remained long in the repertory.

When Dargomyzski, Mily Balakireff, and César Cui met with Rimsky-Korsakoff, Borodin, and Moussorgsky to discuss the future of Russian music, the following theories concerning opera were adopted by all except Borodin. (I give them as declared by César Cui in his ''La

Musique en Russie," Paris, 1880.)

(1) Dramatic music should always have an intrinsic value as absolute music without regard to the libretto. Composers thus had for their chief thought only pure melody and vocal virtuosity,—easy and infallible means of success. The most common and naïve trivialities had a reason for existence, and that which would have been hooted in an orchestral work found its way naturally into opera. The Italians, with a wondrous gift of melody, did not even try to conceal nude melody by any harmonic dress. By the Italians, of course, they meant the Italians before the Verdi of "Aïda," "Otello," "Falstaff," and the

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members of the ultra-modern school. They looked at the thirty-odd operas of Rossini and the sixty-odd operas of Donizetti, and found only one or two types: the rest was merely repetition. The composers wrote too much; they speculated on the success of singers, scene painters, and ballets. But these Russians thought that opera music. apart from accessories, should always be genuine and beautiful, rich and striking in harmonic progressions and instrumental dress. theory might seem to some a stumbling-block. Should there be no episode of commonplace to relieve the tension of the hearer? No. These men did not care whether the audience were pleased or displeased. They worked for an ideal.

(2) Vocal music must be always in perfect accord with the meaning of the text. Each sentence should have the one fitting and correct musical declamation. The meaning of the text should come out clearly in the musical phrase. A psychical sentiment can often be expressed with more depth and power in music than in words. One of the chief means of music is to paint the movements of the soul, the passions: speech defines the aspirations of the soul. Therefore the libretto

should be chosen with the greatest care.

(3) The arrangement of the scene should depend entirely upon the situation in which the characters are placed, as well as on the general movement of the plot. There are operas in which the chorus of the ensemble wastes time without consideration of words or action. catastrophe is ready: immediately the characters stand in line along the footlights, with the chorus arranged orderly at their heels, and sing a long set piece; after it is finished, after the applause is all over, the catastrophe takes place. If the hero of a lyric scene is the tenor or baritone, he must first show his talent in declamation: he therefore advances to the prompter's box, and goes through the recitative;

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One might have replied, "But these ideas are not very unlike the views of Wagner." Cui or Balakireff would have answered: "The methods used in pursuing the end are very different. Wagner centres all the interest in the orchestra; the singers have only a secondary place. While a theme is exposed by the orchestra, the actor declaims sections of recitative, which, taken separately, often have little intrinsic value This method is false. The characters in the opera, or real meaning. not the orchestra, should dominate the scene. The characters speak the text, which introduces the music; without them there would be The audience sees and hears them; and they, not the orchestra, should have the leading part. In Wagner's music the orchestra kills song. He makes every effort to diminish the musical importance of the characters in the operas. But we Russians give, with extremely rare exceptions, the whole musical supremacy to the singers, and they have the important themes. We believe that the singers are the true interpreters of the composer's ideas.

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to mark the character of each person, Wagner clothes the singer with a musical phrase, as with a coat, which he always wears. But why is the poor fellow condemned always to the same phrase? We are not so miserly. We give as many as the situations demand. We reserve the right to elaborate these themes in different ways,—to change rhythm, color, harmony; but unity is not disregarded, and the character is portrayed more vividly. In addition to this Wagner uses snatches of orchestral phrases that symbolize persons like phrases to express an idea, as 'Vengeance,' a sword, etc.; and when one of these ideas is suggested, even faintly, the phrase appears, as though worked by a spring. As though each person could not have an opinion wholly different, a sentiment far removed, in considering the same subject! We do not fall into such errors, at least."

Operas by Cui, Dargomyzski, Rimsky-Korsakoff, and Moussorgsky

were the result of these deliberations.

Let us look for a moment at Dargomyzski's opera, "The Stone Guest." The story is Pushkin's version of the adventures of our old friend, Don Juan, the Spaniard, who met his death in the indefatigable pursuit There is no need of dwelling on the variations of the ideal woman. in the story. For instance, Puskhin makes Donna Anna the wife instead of the daughter of the Commander. It is enough to say that in his music the composer follows the text without changing a passage or rejecting a single word. There is not a concession to the audience: not an air or chorus is introduced merely for the purpose of tickling the ear. Instead of set tunes we find melodic, descriptive, emotional This opera, which takes less than two hours in performance, recitative. was orchestrated after the composer's death by Rimsky-Korsakoff and first performed in 1872. The public did not know what to make of it; it was so new, so strange. It is not an opera: it is a lyric drama with an intimate union of text and music, and the music is fashioned to fit strictly the words.

Borodin, not content with symphony or chamber music, as though he were a Frenchman, looked forward to the stage for greater fame. Stassoff furnished him with the scenario of a libretto founded on an epic national poem,—the story of Prince Igor. This poem told of the

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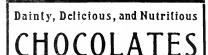
expedition of Russian princes against the Polovtsi, a nomadic people of the same origin as the Turks, who had invaded the Russian empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin, and he began at once to write his own libretto. He tried to live in the atmosphere and even in the language of the twelfth century. He read assidnously the poems and songs that had come down from the people of that age; he collected folk-songs even from Central Asia; he introduced into his book, after the manner of Shakespeare, comic characters to give contrast to the romantic situations: he began to compose part of the music, when at the end of a year he was seized with profound discouragement. His friends said to him: "The time has gone by to write operas on historic or legendary subjects: it is necessary to-day to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this would go into his second symphony. In "Prince Igor" he did not follow the theories which had been laid down before him by Dargomyzski and Cui. In a letter to a friend he explained his own views concerning opera: "I have always disagreed with a great number of my friends concerning dramatic music. Recitative is neither in my nature nor in my character. I am attracted rather by melody and by the cantilena. I am more and more in favor of complete and concrete forms. In opera, as in decorative art, details, minutiæ, are not in place: only great lines are needed. Everything should be precise, clear, and easy of performance from a vocal and instrumental point of view. The voice should take the first place; the orchestra should be secondary. I do not vet know how I shall succeed, but my opera will be more like Glinka's 'Russian' than the 'Stone Guest.'" He worked under great disadvantages. His wife, Catherine Sergeïewna Protopopowa, an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote as follows of his dear child,—this opera: "We old sinners, as always, are in the whirlwind of life, professional duty, science, art. We hurry on and we do not arrive at the goal. Time flies like an express train. The beard grows gray, wrinkles hollow themselves deeper. We begin a hundred different Shall we ever finish some of them? I am always a poet in things.

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my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are

great gaps in my work."

He replied to Stassoff, who reproached him on account of the abundance of choruses in the opera, that choruses are constantly interrupted by recitatives and solos, which are necessary to give the singer rest. "For the singer is a human person and not a phonograph or an organ that is wound up with a key. A singer who never leaves the stage, and shouts without cessation a series of high notes, will soon be destroyed in the flower and glory of her career if she be not allowed an opportunity to rest." "Prince Igor" was not performed until after the death of Borodin. It was finished by Rimsky-Korsakoff and Glazounoff, and the opera was performed at St. Petersburg in November, 1890. The composer had no illusion concerning the possibility of transplanting this opera. He himself said, "'Prince Igor' is essentially a national opera, which can be of interest only to us Russians who love to refresh our patriotism at the sources of our history, and to see the origins of our nationality live again upon the stage."

The founders of the neo-Russian school agreed, first of all, that orchestral music, as written by Beethoven, Schumann, Liszt, and Berlioz, had gone as far as possible. The string foundation of Haydn could no longer be a law to them: Beethoven had introduced vocal solos and a ehorus into his Ninth Symphony; Schumann had added to his "Rhenish" symphony a fifth movement; Liszt, in his symphonic poems, had connected separate episodes into a general ensemble, and had firmly established programme music; Berlioz painted in orchestral colors, and had also introduced vocal music into his symphonies or



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state. Its style was not irrevocably determined.

Balakireff never wrote an opera, and his latest work of importance is a symphony (produced in 1898). The operas of Moussorgsky—that wild, irregular, dissipated genius—were put on the stage through the aid of his colleagues, and have never crossed the frontier. Rimsky-Korsakoff's "May Night" has been performed in a German city,—Fraukfort (May 3, 1900); and his "Betrothed of the Tsar" at Prague (December 4, 1902). Operas by Cui have been a little less parochial in fortune; his "Le Filibustier" was written for the Opéra-Comique, Paris, and produced there January 22, 1894, probably as an act of courtesy to Russia, for there were only five performances. The neo-Russian school is known to the outside world by symphonic and chamber music.

It is, perhaps, needless to remind the reader that Tschaikowsky never was a member of this school,—that he was regarded by the faithful as a cosmopolite. Arensky, who first leaned toward the ultra-radicals, came under the influence of Tschaikowsky, whose operas have been performed in many European cities.

Symphony in D major (Köchel, No. 504), Wolfgang Amadeus Mozart (Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This symphony was composed in December, 1786. Performed in Prague at a concert given by Mozart early in 1787, it awakened extraordinary enthusiasm. Franz Niemtschek, of Prague, who wrote a biography of Mozart (1798), said of the two concerts (the first was on January 19): "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune

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the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The compositions played at these concerts were all by Mozart, and he played the piano and improvised. The soprano, Anna Selina Storace, told Mozart's father that his son Wolfgang made the net sum of one thousand florins by the concerts.

The orchestra of the Prague Opera House was not numerically strong at the time; there were six violins, two violas, two basses. At Vienna the Opera orchestra of the same year had twelve violins in all, four violas, three 'cellos, and three double-basses. This orchestra, it is true, was strengthened on grand occasions,—always for the concerts given in aid of the pension fund for musicians, when one hundred and eighty to two hundred players took part. An orchestra of two hundred assisted in the performance of an oratorio by Dittersdorf, and Risbeck spoke in his letters of four hundred musicians playing together in Vienna for the benefit of the widows of colleagues. Mozart himself mentioned in 1781 a performance of a symphony by him with forty violins and the wind instruments all doubled, "also ten violas, ten double-basses, eight 'cellos, and six bassoons." But as a rule the compositions of this period were designed for small orchestras.

This symphony is noteworthy in two respects: there is an introductory slow movement, and there is no minuet. Köchel attributes forty-nine symphonies to Mozart. Only four (44, 45, 46, and 47) begin with an introduction, in these instances adagio. It is to be noticed that the symphony which precedes chronologically (1783) the one played at this concert has such an introduction and is also without a minuet. The "Parisian" symphony, No. 39 (K. 297), composed in 1778, is also in D major and without a minuet. It was in his sixth symphony

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(K. 43), composed in 1767, that Mozart used the minuet, here without a trio. It is true that the second symphony, with the alleged date 1760 (London), contains two minuets, but the authenticity of the date has been disputed on apparently good grounds.

This symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The introduction, Adagio, D major, 4-4, is free in form. A strong unison and octave D in the full orchestra, followed by ascending figures, leads to a rambling violin theme, chords over an arpeggio bass, which alternate with an ascending series of turns in the first violins, and then a piano hold on the dominant.

The first movement, Allegro, in D major, 4-4, begins piano with the first theme, which in more than one way reminds the hearer of the first theme in the overture to "Don Giovanni," written about ten months afterward. There is also the prophecy of a figure in the overture to "The Magic Flute." The second theme is of a quieter nature and in A major. The free fantasia is rather long. The movement is characteristically Mozartian.

The second movement, Andante, G major, 6-8, has been praised by German commentators for its "spring freshness," and Ferdinand Hand, in his "Æsthetik der Tonkunst," quoted it as a perfect example of Mozart's "exquisite grace." The drums and trumpets are silent. The movement is in sonata form.

Finale: Presto, D major, 2-4, is a brilliant rondo on three themes.



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Michel Brenet is reminded by the first of an air from "The Marriage of Figaro." The resemblance is not striking.

* *

When was this symphony first produced in Boston? Was it at a concert of the Orchestral Union, led by Mr. Zerrahn, at Tremont Temple, February 1, 1860? The programme as a whole is worth quoting:—

SYMPHONY NO. 1, IN THREE PARTS (First time.		•	-	-	-		•	-	 Mozart
Waltz, Sanderlinge (sic)	٠.								 Lanner
Overture, "Der Freischütz"									
ELEGY OF TEARS									
Introduction and Aria, "Belisario"									
ALLEGRETTO FROM SYMPHONY-CANTATA									
Quadrille, "North Star"			•			-	•	-	 Strauss

The concert began at three P.M. Single tickets were sold for twenty-five cents, and a package of six cost one dollar.

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between

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symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761–1805) wrote a strong pro-

* For interesting remarks concerning the infancy of the symphony, especially at Vicnna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900)

† Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii (Leipsic, 1813).

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test, which appeared in the number of the Musikalisches Wochenblatt after that which contained the news of Mozart's death. objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

* *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or

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theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. the Italian was better suited to the technic of amateurs,-princes and citizens who were fond of music and themselves wished to play, the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the musicdrama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gav, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the

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Eine interessante Persönlichkeit, dessen Bekanntschaft das gestrige Konzert uns vermittelte, ist zweifellos der Bassist, Ernest Sharpe, aus Boston. Seine starke Seite ist offenbar der Oratoriensang, wenigstens war die Arie aus Samson von Händel ein kleines Kunstwerk von sicherer Technik und reinstem Vortrag. Auch die Lieder von Wolf und Berger fanden durch ihn eine treffliche Interpretation und Wiedergabe. Herr Sharpe verfügt über einen seriösen Bass von schönem Umfang und wohllautender Tiefe. Er singt elegant und verstand auch den humoristisch gearteten Liedern die echte frohe Prägung zu geben.

Jedem Vortrag des Sängers folgten reicher Beifall. Herr Sharpe konnte zuletzt sogar dreimal den Applausfreudigen vor der Rampe danken.

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Christmas Gratorio

Sunday, December 22, 1907, 7.30 P.M.

The Messiah

Soprano, Miss HARRIOT EUDORA BARROWS Alto, Mrs. FLORENCE MULFORD Tenor, Mr. DAN BEDDOE Bass, Mr. OSCAR HUNTTING

Wednesday, December 25, 1907, 7.30 P.M.

The Messiah

Soprano, Mrs. CORINNE RIDER=KELSEY Alto, Mrs. DORATHY McTAGGART MILLER Tenor, Mr. DAN BEDDOE Bass, Mr. TOM DANIEL

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WILLIAM F. BRADBURY Secretary

369 HARVARD STREET, CAMBRIDGE December 12, 1907

DOLMETSCH CONCERT

Friday Evening, December 27

PROGRAMME OF CHRISTMAS MUSIC

Cantata for the second day after Christmas, for Soprano, Alto, Tenor, Bass, Two Flutes, Two Oboi d'Amore, Two Oboi da Caccia, Two Violins, Viola, and Basso Continuo. (Viola da Gamba, Violoncello, Violone, Harpsichord, and Organ.)

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PROGRAMME

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.

Allegro con grazia.
 Allegro molto vivace.

IV. Finale: Adagio lamentoso.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.

II. Adagio un poco moto.

III. Rondo: Allegro ma non troppo.

Soloist, Mr. PADEREWSKI.

The pianoforte is a Weber.

Tickets, \$2.00, \$1.50, and \$1.00, on sale at Symphony Hall, Friday, December 13

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Thursday Afternoon, January 2, at 3

PIANO HAROLD BAUER RECITAL

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Chickering Hall

Monday Afternoon, January 6, at 3

CHARLES W. CLARK RECITAL

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Symphony Hall

January 8

Afternoon at 2.30. Evening at 8

SOUSA and his BAND

Tickets, \$1, 75 cents, and 50 cents. Sale opens Monday, December 30

Iordan Hall

Friday Afternoon, January 10, at 3

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Saturday Afternoon, January 18, at 2.30 Symphony Hall

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DECEMBER 10, 1907

JANUARY 14, 1908

FEBRUARY 18, 1908

MARCH 17, 1908

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Messrs. G. GRISEZ and P. MIMART
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Mr. A. DE VOTO

Programme

GUSTAV BUMCKE. "Der Spaziergang" (Symphonic Poem), Op. 22
For Flute, Oboe, English Horn, Two Clarinets, Horn,
Two Bassoons, and Harp

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For Two Flutes and Harp

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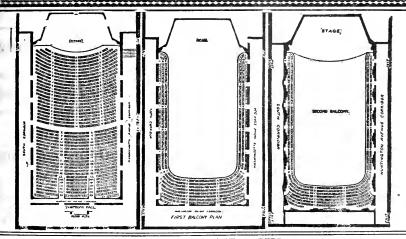
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PROGRAMME.

Bach . . . Toccata in D minor (Peters Ed., Vol. IV., No. 4)

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Handel Concerto in F major for Strings and Two Wind Orchestras (Edition of Gustav F. Kogel). First time in this form in Boston

- Pomposo.
 Allegro.
- III. A tempo ordinario.
- IV. Largo. V. Allegro.

Rheinberger . Concerto in F major for Organ, Three Horns, and Strings, Op. 137. First time at these concerts

- I. Maestoso.
- II. Andante.
 III. Finale: Con moto.

Franck . . Symphonic Piece from the Poem-symphony, "The Redemption." First time in Boston

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There will be an intermission of ten minutes after the Handel concerto.

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TOCCATA IN D MINOR FOR ORGAN (PETERS Ed., Vol. IV., No. 4).

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This toccata with fugue is familiar to many through the transcription of it by Carl Tausig (1841–71) for the pianoforte.

The editors of Peters's edition of Bach's organ works, Griepenkerl and Roitzsch, based their text in this instance on a manuscript copy of J. A. Dröbs (1784–1825), organist of the Church of St. Peter at Leipsic. This manuscript agrees, however, with the manuscript copy made by Johann Christian Kittel, which is considered to be the source. Kittel (1732–1809) was the last pupil of Bach.

The toccata with fugue was composed probably in the early Weimar period of Bach, who went to Weimar in 1708 as court organist and chamber musician, and remained there until he moved to Cöthen in 1717. He had been in Weimar in 1703 for a few months as court musician, a first violinist, in the orchestra of Prince Johann Ernst, brother of the reigning duke. This reigning duke, then and in 1708, was Wilhelm Ernst of Saxe-Weimar. He began to rule in 1683, and he was forty-six years old when Bach went to his court. His reign lasted forty-five years in all. He was a good and prudent ruler and a very serious person. When he was in his eighth year, he preached a sermon to the family and a few favored persons on the text, Acts xvi. 33; and he preached, we are told, "with great address and with extraordinary boldness and much grace." The court orchestra was for that time a not inconsiderable one. We know that between 1714 and 1716 it numbered twenty-two musicians, among them a few singers, but it should be remembered that the orchestra players were supposed to be capable of playing more than one instrument. Bach, for example, played the

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violin, pianoforte, and the organ at this court. The organ was considered a fine one. The upper manual had nine stops, one of them a glockenspiel, or carillon; the lower manual had eight stops, and there were seven pedal stops. Inasmuch as the duke, whose motto was "Alles mit Gott," was fond of religious music and spent no money on opera and Italian singing men and women, Bach, it is thought, found a congenial home; but we know that Bach was not musically narrowminded, and he often delighted in the Italian tunes sung in the Dresden Opera House.

At Weimar some of Bach's greatest organ works were written. Those composed in the earlier period of his sojourn at the court show the influence, now of Johann Pachelbel (1653-1706) and now of Dietrich Buxtehude (1637-1707), a genius, whose organ works are too little known to-day. Bach went to Lubeck to hear Buxtehude in the fall of 1705, and he was so impressed by his masterly playing that he stayed there for three months, and he thus incurred the disapprobation of the church authorities at Arnstadt. Buxtehude had established and he directed at Lubeck concerts known as "Abendmusiken," which were the pride of the town. These were held on the last two Sundays after Trinity and on the second, third, and fourth Sundays in Advent. The organ at the Marienkirche had three manuals and fifty-four stops. Buxtehude's position was one of the most lucrative in Germany: he received seven hundred marks, and two hundred and twenty-five marks for taking care of the organ. There was only one out,—the tradition that the organist of this church should marry the daughter of his predecessor. Buxtehude followed the custom with a good grace, but neither Handel nor Mattheson were willing to succeed Buxtehude on this condition, though they thus did injury to Buxtehude's daughter through the centuries.

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Nearly all the great organ works of Bach composed at Weimar show the influence of Buxtehude. This Toccata in D minor, which was evidently written for concert rather than church use, is eminently Buxtehudian in form and treatment. "Its constituent parts are intermittent, recitative-like passages, broadly-sounding chords, and running passages on the different manuals, which are arranged in contrast." The theme of the fugue is heard through broken harmonies. The working-out section is free and truly fantastical. The closing section of the work is of the same character as the opening, with recitatives and thunderous chords.

**

The word "toccata" is from the Italian verb "toccare," to touch. Riemann's Musik-Lexikon gives "toucher" and "berühren" as the French and German equivalents.

It is often said that the word "toccata" in music is applied only to pieces for keyed instruments, as the organ and pianoforte. But the overture to "Euridice," by Rinuccini and Peri (Florence, 1600), was called a toccata, and there was a direction that it should be performed three times before the rising of the curtain. In Quagliati's "Sfera armoniosa" (Rome, 1623) music for violin, accompanied by theorbo, is called a toccata. Furthermore, the special music of the violin up to the middle of the seventeenth century was almost exclusively com-

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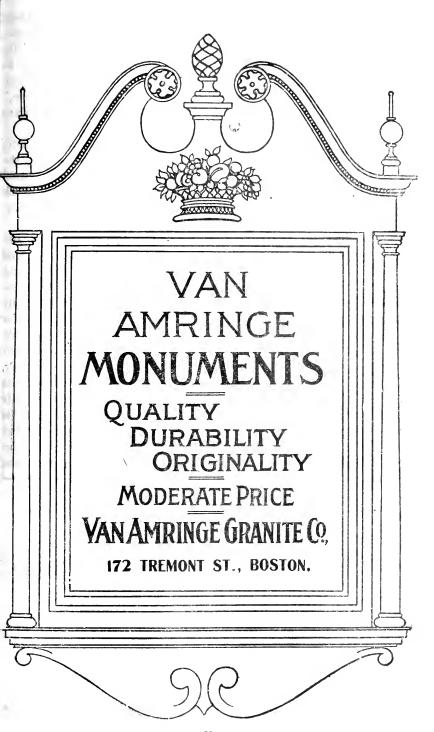
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posed of dance tunes, as corantos, gaillardes, pavans, etc., and these compositions bore indifferently the titles "simfonia, capricio, fantasia, toccata, canzone, or ricercare." The first five words were used especially with reference to instrumental pieces; the last two were applied to music written for both voices and instruments, and sometimes even for both at once. "Ricercare" soon disappeared, as did "canzone," and it was not long before the word "toccata" was reserved for pieces for clavecin or organ.

According to Michael Praetorius (1619), the toccata was a prelude, a trial of the keyboard, "a fantasia wholly devoid of form, where the organist improvised, alternating long-sustained chords with rapid passages. It was something entirely spontaneous in nature, in which every imperfection was pardoned, provided the performance was characterized by sufficient dash."

The first edition of Brossard's "Dictionaire de Musique" was published at Paris in 1703. I quote from the third edition, published at Amsterdam: "Toccata, in the plural toccate. It is somewhat like the ricercata, fantasia, tastatura. The toccata, however, is thus distinguished from the other species of Symphony: (1) it is generally played on instruments with keys; (2) it is composed principally for the exercise of two hands one after the other, for the player ordinarily indulges himself in organ-points or notes held for a long time, either in the bass while the soprano makes vitesses, diminutions, passages, tirades, etc., or in the soprano while the bass or left hand works in its turn, etc." Brossard also defines the toccatina as a short or little toccata. Johann G. Walther, a friend of Bach, defines the word in his "Musikalisches Lexicon" (1732): "It is a long piece composed for the organ or 'clavicymbel,' in which either the hands alternate with variations, so that now the right and now the left executes running passages,

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WASHINGTONS! CORNER OF WEST. or the pedal holds a note for a long time, while both hands do their work over it." The whimsical Johann Mattheson, in his "Kern melodischer Wissenschaft" (1737), took a sour view of the toccata: "There is still a certain kind of, I do not know whether I should say melodies, or musical whims, that one finds in instrumental music, which are very different from the others, in the so-called

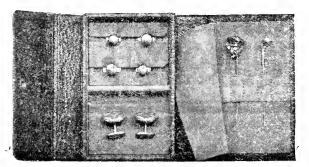
Fantaisies or Fantasie, and of this sort are the Boutaden, Capricci, Toccate, Preludes, Ritornelli, etc.

"Although all these have the appearance of being improvised, nevertheless they are often put down on paper; but they have so little form, and their boundaries are so ill defined, that one can hardly give them any other name than that of good caprices. Therefore they are chiefly characterized by the faucy displayed."

The toccata for organ or clavecin was at first a free prelude, an improvisation, or an imitation of one in notation. The music was intended to display the digital dexterity of the player. There was no question of any piece considered as an organic whole or as built up from a carefully considered plan in such preluding. The oldest toccatas that have come down to us are in this free or accidental form. The next purpose was to establish the tonality. Afterward the player purposed to connect rows of full and sonorous chords with passages of brilliant runs, and make a short piece, but virtuosos soon extended the length and especially in the brilliant sections. The short piece was then known as preludium, tonus, modus, etc.; the longer, as

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toccata. Early and interesting examples of toccatas are found in the works of Andrea Gabrieli (about 1510-86), who introduced thematic episodes, Claudio Merulo (1533-1604), Frescobaldi (1583-1644), Spetli (whose "Ars magni consoni et dissoni" was published in 1693), Georg Muffat (1645-1704), Gottlieb Muffat (169 -1770). Examples of the earlier toccatas may be found in "Musica sacra," edited by Franz Commer, and in volume two of A. G. Ritter's "Geschichte des Orgelspiels." Nor should the toccatas by J. J. Froberger (he died in 1667), Dietrich Buxtehude (1637–1707), and Johann Pachelbel (1653–1706) be overlooked. In the later toccatas of the classic period composers used the form to show their own technical skill in composition, as well as to test the virtuosity of the player, and a toccata would contain free imitations, fugues, all manner of contrapuntal devices and brilliant ornamental passages. Modern composers for the organ, as Widor, Mailly, Dubois, and others, have written toccatas, and this form is now recognized by composers for the pianoforte, though the toccatas by Czerny and Schumann still remain famous.

Stainer and Barrett speak of a toccata as a name applied to a suite, but they do not quote any instance.

The general reader knows the word through the poem of Browning, "A Toccata of Galuppi's":—

THE MUSICIAN

For Teachers, Students, and Lovers of Music

THE JANUARY NUMBER CONTAINS

PADEREWSKI AS A COUNTRY SQUIRE. J. S. BACH, THE MUSICIAN'S MUSICIAN OLD WORKS IN NEW INTERPRETATIONS MUSIC IN THE AMERICAN METROPOLIS A REVIEW OF MUSIC DURING 1907. ENGLISH MINSTRELSY (I.) . THE MAINE FESTIVAL AN AMERICAN PIANIST: A PEN PICTURE OF MME. ZEISLER

. W. G. Fitzgerald . Mary Venable

. Constantin von Sternberg . Leonard Liebling . Edward Burlingame Hill

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Well, and it was graceful of them—they'd break talk off and afford—She, to bite her mask's black velvet—he, to finger on his sword, While you sat and played Toccatas, stately at the clavichord?

What? Those lesser thirds so plaintive, sixths diminished, sigh on sigh, Told them something? Those suspensions, those solutions—"Must we die?" Those commiserating sevenths—"Life might last! We can but try!"

"Were you happy?"—"Yes."—"And are you still as happy?"—"Yes. And you?"—"Then, more kisses!"—"Did I stop them, when a million seemed so few?" Hark, the dominant's persistence till it must be answered to!

So, an octave struck the answer. Oh, they praised you, I dare say! "Brave Galuppi! that was music! good alike at grave and gay! I can always leave off talking when I hear a master play!"

But did Browning ever even see a toccata by "stately" Baldassare Galuppi, whose definition of music pleased Dr. Burney when he met him at Venice in 1770?—"in figure little and thin, but he has very much the look of a gentleman." Now "good music," Galuppi said, "consists of beauty, clearness, and good modulation." And when they celebrated the memory of Galuppi, one hundred and eighty years after he was born at Burano (in 1706), not a measure of Galuppi's music was to be heard at the festivities, but they put a commemorative slab on his house.

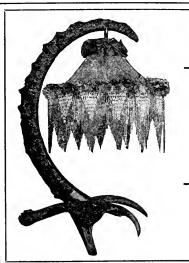
CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND ORCHESTRAS.

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is



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by Gustav Friedrich Kogel,* and it is now performed for the first time in this city.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'The Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its

*Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankforton-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 1, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled Skelches) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (sic). And, then Schoelcher gives the instrumentation of this concerto,—P. II.



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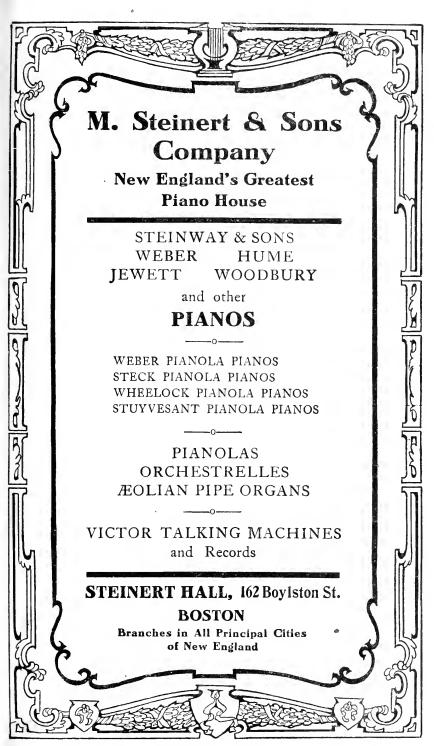
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handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo. It partakes of the nature of a Siciliano.* The final movement is the eighth of the original, Allegro, F major, 12-8.

*The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bappipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately



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I have little enough modesty to believe myself worthy of pardon.

It is useless for me to tell you what a pleasure it has been for me to divide with you the applause of the Conservatory pupils. You know that in telling you of all my successes I have always said that they were due in great measure to you. as I do not believe that any pupil or teacher have ever spent more hours in study together, you giving me good counsel, teaching me the manner of getting the best effects in the emission of tone, especially in the study of the mezzo voce and in the expression and coloring of the phrase, of which you are a great master, knowing as you do the traditions of the greatest

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The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate- and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here, may be permitted to speak of the high trumpet of his days.

Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i., p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the

dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."



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modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The Clarin-bläser were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air,

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which have always a bad effect, from the natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this false concord, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult: "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

* *

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little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo, †

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others sayit was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or dessus of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i.. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is fer an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument.—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the Daily Journal of London, 1732: "Signor Castrucci will play a concert of his own, on a beautiful new instrument called the viola marina." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689;, he died at London in 1760. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician" Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immoral composer of the 'Messiah.' "Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resmblance to an instrument used for Jpounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much musicin tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.



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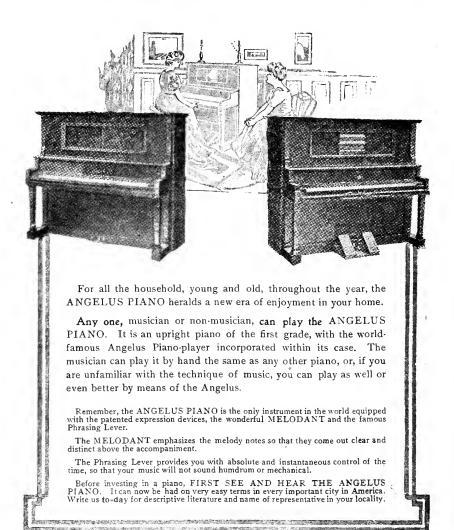
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and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Triomfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France,

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England, and Germany were composed almost exclusively of oboes, and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keved carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used

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for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the General Advertiser of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum,



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from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the sidedrums on account of Drum Quadrilles at the Surrey Gardens? Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon sixteen feet high, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in January, 1740. The London Daily Post of the 6th of August, 1739. announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'*

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727.

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Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote bassons e basson grosso. He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder,' because he 'tore his ears to pieces'":—

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this, he not only thought to rival our patron

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god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything, his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a giant thrown on his back, he made vast struggles to get up again, but in vain."

Let there be room for one more quotation from Schoelcher: "The pencil of Goupy offers us the same criticism under a different form. caricature, which is attributed to that scene painter, exhibits the 'man mountain' at the organ, with a boar's head furnished with enormous tusks and a colossal wig, upon which perches the bird of solitude; alluding to his passionate temper and habits of retirement. In the midst of the chamber, which is in great disorder, are kettledrums, a hunting-horn, a side-drum, and an enormous trumpet; and through an open window are visible a donkey's head braying, and a park of artillery, which is fired, without cannoneers, only by the blazing music of the organist. An echo of these cannons is heard again at the end of a burlesque piece written by Sheridan when he was young, in which he brings a poet upon the stage who is conducting the rehearsal of his At the moment when Jupiter proclaims himself to be the sovereign of the skies, the poet fires off a pistol at the wings, confidentially observing to the public, 'This hint, gentlemen, took from Handel.' What would Goupy and Sheridan think of us now,* if they could hear us complaining of the scantiness of this firearm musician's orchestration?"

* Schoelcher's "Life of Handel" was published in London in 1857.

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Mr. Wallace Goodrich was born at Newton, Mass., May 27, 1871: He studied in Boston with Messrs. Henry M. Dunham and George W. Chadwick. In 1894 he went to Munich and studied with Rheinberger. and in 1895 he took a medal for organ playing and composition. Afterward he studied in Paris with Widor. In 1896-97 he was busy in the Stadt Theater, Leipsic. He returned to Boston in 1897, became a teacher of organ and harmony at the New England Conservatory of Music,—a position that he still holds,—and for three years he conducted the Orpheus Musical Society. In March, 1900, he was appointed organist and choirmaster of the Church of the Messiah. October, 1902, he was appointed organist and choirmaster of Trinity Church, and he still holds the position. He was conductor of the choral works at the festivals of the Worcester County Musical Association, 1902–1907. He founded the Choral Art Society of Boston late in 1901, and resigned as conductor in April, 1907. He organized and conducted in 1907 the Jordan Hall Orchestral Concerts. He was chosen conductor of the Cecilia Society in the spring of 1907. Since 1897 he has been the organist at the concerts of the Boston Symphony Orchestra. In September, 1907, he was appointed Dean of the Faculty of the New England Conservatory of Music.

He has composed an "Ave Maria" for chorus, organ, and orchestra (performed at Springfield, Mass., and Troy); "Ecce jam noctis," for

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male chorus, alto solo, and orchestra (performed at Leipsic and Boston); a concert overture (MS.); an operetta, "Narcissus" (MS.)—an intermezzo from it was played at the Springfield (Mass.) Festival of 1894; and several anthems. His translation into English of Pirro's "L'Orgue de J. S. Bach" was published in New York in 1902, and that of "L'Accompagnement du Plain Chant" by Niedemeyer and d'Ortigue was published in 1905.

Mr. Goodrich has played as solo organist at Boston Symphony Orchestra Concerts these pieces:—

Handel, Concerto for organ, No. 4, in D minor, October 20, 1900.

Guilmant, Symphony in D minor, No. 1, April 11, 1903.

Bach, Toccata in F major for organ, April 14, 1906.

Concerto in F major for Organ, String Orchestra, and Three Horns, Op. 137 Joseph Rheinberger

(Born at Vaduz, in Liechtenstein, March 17, 1839; died at Munich, November 25, 1901.)

Rheinberger composed many pieces for the organ: two concertos, this one in F major and one in G minor, Op. 177 (for organ, strings, two horns, trumpets, and drums); at least twenty sonatas; a suite for organ, violin, and violoncello, with orchestra, Op. 149; pieces for organ and violin or oboe or 'cello; and pieces, trios, fughettas, 'character' pieces, 'meditations,' etc.

The Concerto in F major was first played by Mr. Horatio Parker, now Professor Parker of Yale University, at a concert of the Royal Music School in the Odeon, Munich, in 1884. Mr. Parker was at the time a pupil of Rheinberger at the school. Professor Parker writes: "The score and parts of the work were printed, but the cadenza was

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65 Temple Place, Boston, Mass. 321 Westminster St., Providence, R.I. in manuscript. Present at the last rehearsal was old Franz Lachner, a personal friend of Schubert and for many years conductor of the opera at Munich. He was very old,* but very kind and much interested in the concerto."

- I. Moderato, F major, 4-4.
- II. Andante, D-flat major, 6-8.
- III. Finale: Con moto, F major, 2-2.

It has been said that the composer's intention in using an orchestra of strings and horns was to bring the reeds of the organ "into high relief and to keep the solo instrument at all times in the foreground. The chief theme of the first movement is like an intonation of the Magnificat. There is a use of this theme in the second movement." The Finale has a cadenza, and certain organists have substituted their own for Rheinberger's. Mr. Middelschulte, playing the concerto at a concert of the Chicago Symphony Orchestra at Chicago, February 3, 4, 1899, made use of about sixteen measures of the Rheinberger cadenza, and introduced the theme of the first movement in the chimes.

Mr. Goodrich played this concerto at a concert of the Worcester County Musical Association, September 30, 1898.

* Franz Lachner was born in 1803. He died in 1800.

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ENTR'ACTE.

MAKING WEATHER BY MUSIC.

(From the New York Sun.)

The Women's Press Club held an open meeting yesterday afternoon in the Astor Gallery at the Waldorf; that is, it was open until the doors were shut, after which not only countersigns, but affidavits showing just cause why they should not have been there sooner, were required of all comers. The topic of the day was music.

President Roosevelt was not there, neither was Governor Hughes nor Mayor McClellan, but it wasn't their fault. There were imperative reasons why they should be elsewhere. They all said so in letters addressed to Miss Lillie d'Angelo Bergh. The presidents of Harvard, Yale, Princeton, Vassar, Smith, and other institutions of learning couldn't come, either.

So there was nothing to deflect one ray of the limelight from Miss Amelia Bingham. She wore what looked to the uninitiated eye like a combination of a symphony, a creation, and an inspiration. She was, however, overheard in the lobby calling it "a simple little frock, my dear, but real old lace, you know."

The part that wasn't lace was pale blue shiny stuff with jewels.

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spirit in music was a thing of the future, Edmund Russell glided majestically down the aisle made for him by the reverential spectators, ascended the platform, regarded the assembly with a far-away expression, and sighed.

"Wonderful," murmured an ethereal maiden in a greenish gray

princess gown.

"I will talk of vibration," said Mr. Russell, and paused.

A chorus of soft sighs smote the air.

"I once talked to a company of ladies," continued Mr. Russell, "on the subject of color in relation to dress, and one of the committee afterward told me that she wished I had talked about vibration. I afterward discovered that she didn't know what vibration meant."

He was rewarded by half a hundred expressions of horror. He went on:—

"Probably Americans are the most complex race that have ever inhabited this planet, but they have not yet attained their growth. Completion will only come with the understanding of vibration. Vibration is the scale of the universe."

[Struggles to look intelligent on the part of the audience.]

Mr. Russell said that it might begin slowly, but it would surely increase. At first there would be darkness and silence. Then a crim-

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son light would appear, then an orange, then a yellow, then a blue. Here he looked at Miss Bingham, who blushed and gazed into space.

Mr. Russell drifted off into an account of a dream, and everybody brightened up. In his dream the stars were the keys of a typewriter, and when he punched them the answer was the music of the spheres. That, however, he modestly added, was nothing to what real Hindus could do. They knew so much about applying vibration to the art of music that they could sing a certain song in the darkness, and the sun would come out; and they could sing another song that would make it rain when it was time for the crops to be watered.

Oriental music, he continued, was much more complicated than ours, because they had intervals of a quarter of a tone. Then his voice sank to a whisper:—

"The Oriental idea of growth is the mastery of the circle, and then anothah circle, and then anothah circle." He paused. "Ours," he concluded tragically, "is getting off on a tangent. We know nothing of vibration. Our souls are asleep."

He sat down. For a moment nothing moved but the vibrations in the ethereal vapor. At length some one went to the piano, and Mr. Barnhart came forward deliberately and sang in perfectly audible tones:—

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early in the fall of 1908.

Fifteen men on a dead man's chest, Yo ho! Yo ho! and a bottle of rum! Drink and the devil had all the rest, Yo ho! Yo ho! and a bottle of rum,

The Rev. Phœbe Hanaford was there, and several persons said he shouldn't have done it. The girl beneath the black plumes said that anything went in the interests of Aht. Miss Bingham smiled indulgently.

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

To appreciate the significance of this excerpt from "La Rédemption," it is necessary to consider the work itself.

This Symphonic Piece, "Morceau Symphonique," was composed in 1873-74. It was performed probably for the first time at a concert of the Société Nationale, Paris, February 13, 1874. It was performed later at the Cirque d'Hiver, Paris, March 19, 1876. It was afterward rewritten and played at a concert of the Opéra, Paris, November 17, 1895. It was performed by the Philadelphia Orchestra at Philadelphia at the concerts of December 14 and 15, 1906, and at New York by the New York Symphony Orchestra, December 15, 1906.

The score in the edition for voice and two pianofortes bears this motto: "The ages pass. The joy of the world which is transformed and made radiant by the words of Christ."

This piece, however, was not composed for the first version of "The Redemption," and the orchestral piece for which it was substituted was not played at the first performance of the work in 1873.

The history of "La Rédemption" is a singular one.

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Franck began work on "The Beatitudes" in 1869. The Prologue and the First Beatitude were completed in 1870, and were orchestrated during the bombardment of Paris. Franck then left this work to compose the music of "The Redemption." The first version was written in 1871-72. The text of the poem, which is described as philosophical rather than religious, was written by Edouard Blau (1836-1906), one of the librettists of Massenet's "Le Cid" and "Werther," of de la Nux's "Zaîre," of "La Jacquerie" by Lalo-Coquard, of Joncières' "Chevalier Jean," of Diaz's "La Coupe du Roi du Thulé"; the librettist of Lalo's "Roi d'Ys," Godard's "Dante," Dubois' "Paradise Lost," and of a few operettas. It has been stated that the poem of "The Redemption" was first offered to Massenet, who could see nothing in it for him; that Franck accepted it because "he believed in that which was in it." Franck had little discernment in literary matters, although Vincent d'Indy tells us that, busy as Franck was in teaching, he found some time to read, especially during vacations, which he spent at Quincy; that he read ancient and modern works of a serious nature; and he gives this instance: "One day, while reading in his garden with the attention which characterized him in all that he did, one of his sons, seeing him smile frequently, asked: 'What are you reading that is so funny?' and 'Père' Franck answered, 'A book by Kant, "The Critique of Pure Reason"; it is very amusing." And d'Indy adds: "Is it not permitted us to think that these words, coming from the mouth of the French believer and musician, constitute

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.
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the subtlest criticism that could be made of the heavy and indigestible Critique of the German philosopher?" That Franck had little literary discrimination is shown, however, by his choice of the text of "The Beatitudes," "The Redemption," the operas "Hulda" and "Ghiselle," and minor works, even songs.

The following account of "The Redemption" is taken chiefly from d'Indy's life of Franck (published at Paris in 1906). I have paraphrased certain pages, and at times I have used d'Indy's words.

As soon as Franck had received Blau's poem, he applied himself with such zeal that he finished his task in about six months. There are two versions of "The Redemption," and they are very dissimilar. "If the second contains the fine chorus and the admirable symphonic intermezzo, now in the repertory of all the concert orchestras, which are not in the first version, nevertheless it must be said that the first was evidently the better one in the general arrangement of the composition, which was established on a wholly new plan, one that could have been conceived and realized only by Franck."

D'Indy gives the argument of the poem in order to explain this plan. Part First. Men are busy and restless in the midst of the selfish shadows of paganism. They think they find happiness in pleasure and in hate, but only works of death are the result. Suddenly a flight of angels illuminates space: one of them announces that redemption through the Saviour has come on earth; regenerated men sing together a Christmas song.

Part Second. Symphonic Piece ("Here I copy," says d'Indy, "the argument of this poem for orchestra alone, an argument which was imagined and written out by Franck himself"). "The ages pass. Joy of the world which is transformed and made radiant by the words of Christ. In vain does the era of persecutions begin; faith triumphs

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over all obstacles. But the modern hour has sounded! Faith is lost; man, again a prey to the bitter desire of pleasure and sterile bustle, has found again the passions of a former age."

Third Part. The angels, veiling their faces with their wings at the sight of the crimes on earth, weep over man, who has returned to pagan bestiality. But the Archangel comes, and now in a graver tone announces a new redemption: pardon for sin can be obtained by prayer; and men, consoled and repentant, unite their hearts in a song of brotherly love.

Franck was struck by the alternation between shadow and light in this poem. He determined that only a carefully established gradation of those musical tints which are named tonalities could, by opposition and contrast, render the nuances of color so clearly exposed by the poem. He conceived then of a tonal construction moulded absolutely to the meaning of the text and proceeding in the first and third parts from darkness to light, while the Symphonic Piece, the faithful interpreter of his argument, began with the utmost warmth and ended in the cold and drab tonality assigned to the opening chorus of the work. This was the first time that Franck applied deliberately, in his search after poetic expression, this fruitful and traditional principle of tonal architecture, which, hitherto used only timidly, became later the corner-stone of his instruction.

Part I. There is a short introduction, in which there are hints at the prophetic song of the angels. The suave melody is exposed, A major, in canon, pianissimo. The tonality of A minor brusquely follows, and in this sombre key the vilest passions of the pagan world rumble and howl. "Here I should for the first time make a remark that is still more applicable to "The Beatitudes": the poor master cudgelled his brains in the endeavor to express evil, moral ugliness, for the simple

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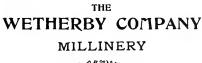
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beauty of his own character forbade his conceiving it." Therefore this first chorus presents to us a review of the pagan pleasures in a manner that is rather bombastic and conventional. The movement does not leave the tonality of A minor, and ends in a stretto that is noisy rather than truly powerful, after the manner of operas of that epoch. Then there is light: the radiant theme of prophecy soars majestically above human miseries. This time the key is E major, the dominant of the prelude. The theme is given to the chorus, while the violins repeat the melody as an echo. "This use of the canon, already remarked in the organ pieces"—d'Indy refers here to "Six Pièces pour grand orgue," composed by Franck in 1860-62—"becomes more and more frequent in the works of Franck. It is, one might say, like a hall-mark, but that which differentiates it from the canon of the schoolmaster, that which brings it close to Bach's canons in spirit, is that the melody which admits of imitation is never found tortured or deformed by the necessity of the case: it is presented simply and naturally in its modulations, and the imitation follows in such a logical fashion that it seems to come as a growth and increase." The doubting men make short replies, which lead us towards the sombre tonalities of doubt. The prophecy of the Archangel bursts forth. It precedes a new exposition of the theme in A major, and proceeds more and more toward the light, until a dazzling modulation to F-sharp major, where for the first time the melody long sought by the master is found victoriously, the musical personification of the idea of redemption. This tonality is established. Faith and love illuminate the earth. Men sing Noël at the cradle of the Child-God.

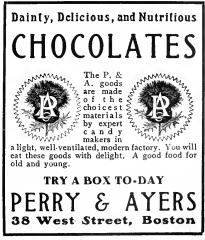
Part II. The Symphonic Piece first written has disappeared save for the rare first edition of the work. "It had not the value of the one that is now known by this title." D'Indy, however, gives an





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analysis of it (pp. 127, 128). This piece ended by a short repetition of the pagan theme and in the darkness of A minor. "The poetic and musical plan of this piece was wholly admirable. It was to be regretted, however, that there were passages which seemed long drawn out in performance, and that the intrinsic worth of the two fundamental ideas was not wholly equal to the height of the subject to be expressed. Franck felt this; he made another piece from top to bottom, and thus he did well."

Part III. With the exception of the chorus that opens this part in the second edition and is not in the original plan, this part was as it is to-day. The company of angels, leaving the rebellious earth, sings sadly, and, as before, the violins repeat the song in a dolorous echo; but this chorus, though it is constructed in the same manner as the first and though the melodic parentage of the two is not to be mistaken, gives a very different impression. The angels do not weep as human beings, while in the first part they rejoiced as such. Franck has chosen, to express angelic grief, a melody at once mournful and serene, the sublime song of compassion felt by immaterial beings. This chorus is written in the key of F-sharp minor, and by the change of mode alone it is in contrast with the Christmas rejoicing in the first part. Little by little light begins to dawn and stream through the shades of human error. Hope appears with the Archangel with an air more classic than the enthusiastic hymn of the first part. This air, modulating from B minor to B major, leads gradually to the fervent



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prayer of repentant men, and above this soars between heaven and earth the theme of prophecy, chanted joyously by the radiant angelic host.

Franck did not conceal his pride in this enchainment of tonalities: "I have put into this score only tonalities with sharps, so as to render the luminous effect of the Redemption." Let us quote d'Indy:—

"Going from A minor, a neutral, colorless tonality, the first part grew lighter by degrees: it seemed as though we mounted toward more light by means of the steps E, the dominant, A major, F-sharp major. The Symphonic Piece in the middle, following the poetic part it should play, made us descend from A major, a clear tonality, to the primitive obscurity of A minor; but the last part, which began mournfully in F-sharp minor, the relative key of the preceding clear tonality, assumed new and luminous tints, to end triumphantly in the tone of B major, a definite tonality, in absolute opposition to the shadows of A minor. The Noël in F-sharp major of the first part was only the dominant announcer.

"This solid architecture, constituting a perfect monument in marvellous equilibrium, was unfortunately changed in the second edition, the only one that is known to-day. I shall now relate the history of this modification, and I shall do this not without hesitation, for I am in a way the cause of this unfortunate change of plan, and this, I believe, is the only wrong toward my revered master for which I need reproach myself. This avowal will soothe my conscience for the remorse which has pursued me since I have known what musical composition is.

"The first performance of 'The Redemption' took place on Maundy Thursday, April 10, 1873, at a sacred concert at the Odéon. Colonne was the conductor. The rehearsals did not pass without hitches. It

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was seen at once that the parts had been badly copied, for it was necessary to stop at each measure to correct the gross mistakes,a thing that always greatly disquiets an orchestra and disposes it usually against the work itself. This rehearsal was over, and the parts were given to poor Franck, who was upset by this blundering. It was necessary in two days (for the second rehearsal was at hand) to look over and correct all the orchestral parts and even to copy again a certain number of them which were illegible. I knew the score well, for, in accordance with the wish of my master, I had accompanied as pianist all the choral studies. I therefore proposed, in union with my comrades, Henri Duparc and Camille Benoit, to take charge of this task, and Franck accepted the offer frankly, for he did not have the time to assume the responsibility of doing it himself. We did not know at first how to go about it, and we were frightened at the manual labor to be done in so short a time. However, we went to work bravely in Dupare's music room. He took charge of the pasting. Benoit collated, and I looked after the copies. Kept awake by Duparc's cognac and Benoit's puns, we completed the work in a day and two nights, and the parts were on the desks at the appointed hour. Unfortunately, the two other rehearsals were very much shortened for various reasons, on which I shall not put stress, so that there was no time to work on the Symphonic Piece. It was decided to suppress it wholly. And this was done, to the great grief of Franck, who thus saw the destruction of the harmonious construction over which he had dreamed and labored for a long time and amorously.

"The final chorus of the first part almost suffered the same fate. The musicians of the orchestra, disheartened by the fingering in the key of F-sharp major, and following a habit dear to players of those days in the presence of débutants (Franck, alas, was at the age of

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fifty a débutant in the eyes of the public),—the musicians of the orchestra, I say, pronounced this finale unplayable. Franck refused energetically to allow this new mutilation, and the performance showed deplorably the bad will of the orchestra."

"'The Redemption' formed only the second part of the sacred concert. The first part was thus composed:—

PSALM, "Coeli enarrant"			(Z!	Saint-Saëns
Air from "Stabat Mater"			Mm	e. 1	de Grandval
Two Airs, with choruses, from "Fiesque"					. É. Lalo
Duo from "Stabat Mater"					. Rossini

"The oratorio of Franck was performed in a mediocre manner; the chorus sang hardly true, and Mme. de Caters,"—she was born Lablache,—"who had agreed to interpret the airs of the Archangel, "This bizarre and ineffective music," only on the condition of indemnifying herself by cantilenas of Rossini that were sure of success, hurried through the performance of her music with indifference." And so the audience did not at all understand the work, and it showed, unmistakably, that it was bored, for when the concert ended there were only about fifty remaining.

D'Indy does not mention the fact that at this first performance the verses between the musical numbers were declaimed by Mounet-Sully.

Franck's pupils were much more disturbed by the failure of the first performance than their master. They at once began to look into the difficulties that the orchestra had declared to be unsurmountable. They entreated Franck to change the tonality, F-sharp major, which



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they believed to be the chief cause of the trouble. D'Indy was the one appointed to suggest the change. "I must say that I was badly received the first time, and, when I repeated my offence, 'Père' Franck, losing his customary amiability, forbade me—almost severely—to speak of it again." Several of Franck's favorite pupils, Duparc at the head, went to the rescue, and Franck finally consented to transpose theair of the Archangel and the whole finale of the first part to E major. "And thus the whole plan of the work was profoundly changed, for, if this tonality of E major affords a greater facility of execution, it does not give the impression of the dazzling clearness which is brought by the tonality of F-sharp major, the dominant, and not the subdominant, of the closing tonality."

Furthermore, the orchestral intermezzo, now known as the Morceau Symphonique, was most carefully revised by Franck. He at first made many corrections, then he decided to rewrite it wholly, and he retained only the entrance, at the end, of the fundamental theme of the work which brings the peroration.

This entire rewriting of a piece that had cost the composer infinite labor and had already been engraved is a curious instance, says d'Indy, of artistic conscientiousness, "but to this we owe the superb melody at the beginning, which it is impossible to hear without emotion, for it is 'music itself,' as Chabrier said.

"This new Morceau Symphonique is in D major, and its poetic meaning is less complex than that of the one preceding, for its aim is to express only 'the joy of the world which is changed and made radiant

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by the words of Christ.' It therefore remains tonal, and there is no reason for a dramatic modification of its colors by an advance into darkness, as in the first version. This is why Franck, wishing, however, to depict the state of humanity returning to pagan doubt, thought to add, as a counterpart, the chorus in D minor, which in this second version precedes the plaintive chorus of angels, and already presages a new manner of writing."

* *

This Symphonic Piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, and strings.

Maestoso poco lento, D major, 4-4. The chief constituent elements are the motive to which d'Indy has already alluded, which is announced by the clarinet, repeated by flute and oboe, and then developed by the strings; an energetic phrase, given to the trombones, "which seems," as Mr. Étienne Destranges says, "the affirmation of a *Credo*"; a recollection of the Noël in the first part of "The Redemption"— "Devant la loi nouvelle"; the return and the development by different instruments of the first motive; the reappearance of the Archangel's air, at first pianissimo for the clarinet and then arriving through a crescendo to an impressive fortissimo; and at last the affirmative

* *

trombone phrase and a final use of the Noël chorus.

At precisely what concert the final version of this Morceau Symphonique was first played is not wholly clear beyond doubt and peradventure, though I have given above the probable date.

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Mr. Georges Servières says the whole work was revised in 1885, and in its new form was heard at a concert of the Opéra, November 17, 1895, and at a Lamoureux concert, October 18, 1896.

But Mr. d'Indy says, in his "Catalogue of the Works of César Franck," that the second edition of "The Redemption," "Nouveau morceau symphonique et chœur d'hommes ajoutés," was composed in 1874. As Franck's pupil and as one deeply interested at the time, he should

speak as one with authority.

Now the second performance of "The Redemption" was at the Théâtre Ventadour, March 16 and 18, 1875, in concerts given for the benefit of the free parochial schools of the seventeenth arrondissement of Paris. The solo of the Archangel was sung by Mme. Fursch-Madier (sic), the admirable singer known in this country in opera and in concert as Mme. Fursch-Madi.*

* Émilie Victorine Fourche was born at Saint Esprit, January 10, 1847. She died in wretched and pathetic circumstances, September 19, 1894, at Warrenville, N.J., from cancer of the stomach. She was awarded the second prize in opera at the Paris Conservatory in 1867 and also the second prize for singing that same year. She sang at the Paris Opéra, 1868–70, 1874–77, but she was famous in the leading opera houses of Europe. In 1882 she was divorced from her husband, Raoul Madier de Montjau, who was for a time orchestral leader at the Opéra. She was afterward known as Mme. Fursch-Madier, then Mme. Fursch-Madi. She sang in Boston at Symphony Concerts in the spring of 1886, in the season of 1886–87, 1887–88, 1891–92. Her last appearance at these concerts was on December 10, 1891, when at a concert in memory of Mozart, led by Mr. Nikisch, she sang "Or sai chi l' onore," from "Don Giovanni," and "Dove sono," from "Le Nozze di Figaro." On March 14, 1893, she sang at a Seid! concert at the Boston Theatre. She first came to the United States as a member of the New Orleans French Opera Company, 1873–74. She returned to Brussels, where, at the request of Verdi, she had created the part of Afda in French at the Monnaie, and remained there until 1870, when she went to London and sang at Covent Garden for three years. She came over with Colonel Mapleson to the Academy of Music, New York, in 1882, and in 1884 was engaged for the opening of the Metropolitan Opera House. As late as the season of 1803–04 she sang at the Metropolitan in "Don Giovanni" and in "Lohengrin." Mme. Fursch-Madi, while she was a teacher at the National Conservatory of Music, to New York, was engaged for the Opening of the Metropolitan Opera House. As late as the season of 1803–04 she sang at the Metropolitan in "Don Giovanni" and in "Lohengrin." Mme. Fursch-Madi, while she was a teacher at the National Conservatory of Music in New York, was engaged for the National Opera Company, only as the Company collapsed, she was plaintiff in several suits. She was fo

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If this Symphonic Piece was composed, as d'Indy says, in 1874, it might well have been performed at this concert at the Ventadour. "The Redemption" was better appreciated this time, and yet some of the critics placed it below "Ruth," a biblical eclogue in three parts, for solo voices, chorus, and orchestra, composed by Franck in 1843–46 and performed for the first time at a charity concert at the Cirque d'Été, Paris, October 15, 1871, and published that year. Mr. Ernest Reyer, the composer, wrote in the *Journal des Débats*, March 27, 1875: "Mr. César Franck—and no one appreciates the talent of this great musician more than I do—does not appear to have remembered, in writing 'The Redemption,' the adorable grace, charm, and color spread with full hands in the score of 'Ruth.'"

But Mr. Servières says that this Symphonic Piece was first played at a concert of the Société Nationale, Paris, February 13, 1874, then at

the Cirque d'Hiver, March 19, 1876, and applauded.



Mr. d'Indy, speaking of the interest that Liszt had taken for years in Franck's works, from the time of the latter's pianoforte trios, adds: "I remember the joy and friendly fervor with which he received the score of 'The Redemption' which Franck had asked me to give to him at Weimar, when I first visited Germany, in 1873. How different it was from the behavior of Brahms, to whom I was also asked to hand a copy of the score! He put the score on a table, with an air of supreme boredom, and did not even look at the dedication, full of reverence, which the good Franck had written on the first page."



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Dvorák					. Overture, "Carneval"

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Beethoven									Polonaise in C major
Rheinberger									Toccata in G minor
			(Dedic	ated t	o Han	s von	Bülc	ow)	
Schubert						. M	ome	ent l	Musical, Op. 94, No. 2
Mendelssohn							. С	Capri	ccio in F-sharp minor
Chopin .) No	Docturne, Op. 15, No. 2 Ballade in A-flat
	•	•	•	•	•	•	•	1	Ballade in A-flat
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Program

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Hugo Kaun		. (2	, Ta 6		. Piano Trio, Op. 58
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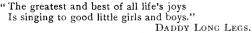
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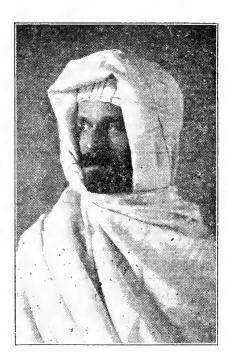
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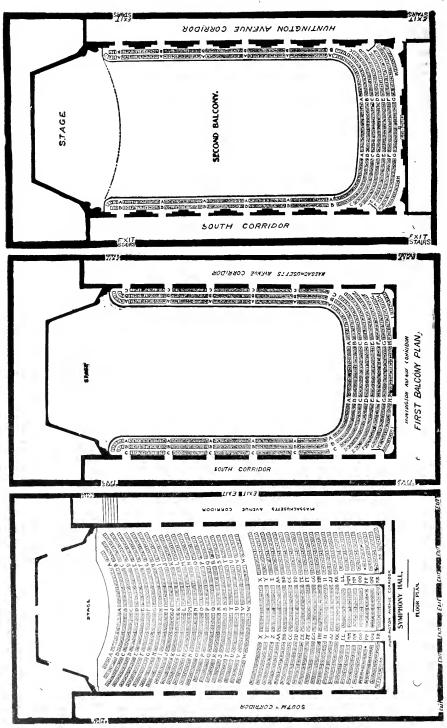
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Mr. Bischoff's name does not appear in the latest German encyclopædias of music. The composer was invited two months ago to send a sketch of his life for publication in the programme book. Nothing has been heard from him.

Yet it may here be stated that in 1887 he was a student at the Leipsic Conservatory of Music, where he took lessons of Jadassohn in composition. At a Gewandhaus concert, as the story goes, he heard Richard Strauss's Symphony in F minor, and he was so impressed by it that he sought the composer out, and, while he did not actually take lessons in theory and composition of him, he was associated intimately with him for three years in the study of scores and in the discussion of music. His home is in Munich.

Among Bischoff's chief works are: "Gewittersegen," for tenor voice, organ, and orchestra, Op. 9, a composition to which a prize of three hundred marks was awarded by the Allgemeiner Deutscher Musikverein. It was performed at a concert of the thirty-fifth convention of this society at Dortmund in May, 1899. The singer was Forchhammer. The text of this piece, which has the sub-title, "Psalm zwischen Wolken," is by Richard Dehmel.

"Pan," an idyl for orchestra, Op. 14, played by the Kaim Orchestra, led by Sigismund von Hausegger, and performed at a concert of the thirty-eighth convention of the Allgemeiner Deutscher Musikverein, at Krefeld in June, 1902. This idyl is a musical illustration of Turgeneff's prose poem, "Les Nymphes," the thirteenth of "Petits Poèmes en Prose" in the edition entitled "Souvenirs d'Enfance" and published by Hetzel and Company in Paris.

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Five songs for low voice and pianoforte, text by Richard Dehmel, Op. 12.

"25 neue Weisen zu alten Liedern," Op. 15, for voice and pianoforte; "Orchesterlieder," among them "Bewegter See" (1903).

The Symphony in E major was produced at a concert of the forty-second convention of the Allgemeiner Deutscher Musikverein, at Essen, May 24, 1906.

The symphony is dedicated to Dr. Richard Strauss and scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, strings.

There is no argument, no explanatory programme, published in the score. When the symphony was performed at Essen, the composer wrote a statement about his intentions and also an analysis.

"For some years many composers," Bischoff says, "have attached importance to explicit explanations in programme books. My piece has nothing to do with 'programme music.' I believe, however, that there is no music, as there has been no music, which is not programme

Compositions by Edward MacDowell

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^{*}Augmented and Revised Edition by the Composer

music in one way or another; inasmuch as there is no musical expression which does not find an analogy either in the world of facts and events, or in that of poetic sentiments and sensations. Not to be out of fashion, I therefore insist that my symphony presents throughout programme music. It naturally lays claim to be shaped solely in accordance with musical principles.

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage),* and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked-balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

* See remark near the end of the short analysis of the symphony.—P. H.

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I. Sehr schnell und feurig (very fast and in a fiery manner), E major, 6-8. The first chief theme is announced immediately fortissimo. A rapid figure, 12-16, is added. A third theme has sustained melody. After a development of this material the thematic group is dismissed with a fanfare for brass. The second chief motive, Noch etwas breiter (still somewhat broader) and feroce, B major, 9-8, is announced by oboe and violins. The theme of the coda, E major, 2-4, is derived from one of Bischoff's songs, a drinking-song. There is an episode, which takes the place of the conventional working-out section in the old symphonic form. This episode contains a melodious theme which really belongs to the fourth movement, where it plays a part of marked importance.

II. Sehr ruhig und getragen (very quietly and in a sustained manner), C major, 4-4. This movement is a free elaboration of two themes, the first announced by the strings at the beginning, the second by the wood-wind. Sections of the first theme have later in this movement an independent value, especially a quotation from one of Bischoff's

songs, "Letzte Bitte."

III. Presto, E minor, 3-4. The scherzo is built on three chief themes. The first is announced by violas and bassoons; the second by flute and bassoon; the third is a running chromatic figure. The theme of the trio, ruhig (quiet), B major, is a long melody, sung at first by oboe and violins.

("The intermediary passage between the scherzo and the last movement is constructed from the theme which, already appearing in the first movement, becomes the second chief theme of the finale, and also

from the initial theme of the first movement.")

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WASHINGTONS! CORNER OF WEST. Bischoff in his analysis mentions this intermediary passage between the scherzo and the last movement. This analysis was written by the composer for the first performance at Essen. There is no "intermediary passage" in the published score (1906). The analysis was of course written before the performance. I have been unable to learn whether this intermediary passage was cut out at Essen in order to shorten the performance, or was afterward omitted when the manuscript was sent to the publisher. The work was first played from manuscript, and Bischoff, according to a statement in *Die Musik* for December, 1907, revised it thoroughly.

IV. Allegro moderato, E major, 4-4. After the chief theme (wood-wind and trumpet), which has in itself no definite tonality, follows immediately the "Coda-thought," with a bass that is of marked importance in the development. The second chief motive, the one that appeared in the first movement and in the intermediary passage, is now in A major (violins and wood-wind). There is another

theme, a subsidiary of distinction.

Mme. Teresa Carreño was born at Caracas, Venezuela, on December 22, 1853, the daughter of a Minister of Finance. A revolution drove the family to New York. At the age of nine she played the pianoforte at a benefit concert in the Academy of Music, New York. Her first appearance in Boston was in Music Hall, January 2, 1863, when she played a nocturne by Döhler, a piece by Gottschalk, Thalberg's "Norma," fantasia, and other pieces. Miss Mathilde Phillipps, the singer, assisted her. The fifteenth of the same month she played in Chickering Hall pieces by Thalberg, Goria, Mendelssohn, Chopin, Herz, Döhler. She was then described as "a child of nine years with fine head and face full of intelligence, Spanish looking. . . . Her playing would charm even if she were not a child." John S. Dwight then wrote



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of her: "The child's face beams with intelligence and genius. These speak, too, in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O treat it reverently and tenderly, educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime.... There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Mme. Carreño's first teachers were her father, Julio Hoheune, and Louis Moreau Gottschalk. She studied in Paris with Georges Matthias, a pupil of Chopin. (Later she studied with Rubinstein.) She played for the first time in Paris at a concert given by Vivier, the extraordinary horn player and still more extraordinary man, on May 14, 1866. Her success was indisputable. Paul Smith described her as "beautiful as a Galatea just leaving the chisel of a new Pygmalion." From 1866 to 1872 she played in France, England, Spain, the Netherlands, Germany. About 1872, as a member of Mapleson's Company, she impersonated the Queen of Navarre in "The Huguenots" in England.

Her first appearance in Boston after these adventures was with a company including Mme. Carlotta Patti, Miss Cary, Mario, Ronconi, and Émile Sauret, the violinist, whom she married in the early summer of 1873. Since then she has been many years before the public as a

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pianoforte virtuoso, but in March, 1876, she appeared in Boston as Zerlina in "Don Giovanni." (The other chief singers were Mmes. Titiens and Beaumont and Messrs. Orlandini, Barili, and Brignoli.) She made her reappearance in Europe as a pianist in 1889.

She not only sang for a time in opera, but in Venezuela she directed opera, and for three weeks she conducted the performances. It may here be stated that she composed the music of the National Hymn of Venezuela.

Mme. Carreño and Mr. Sauret were divorced. She married the baritone, Giovanni Tagliapietra. In 1892 she became the wife of Eugen d'Albert, the pianist and composer. They were divorced in 1895. She is now the wife of Alfred Tagliapietra.

Mme. Carreño has played these pieces at concerts of the Boston Symphony Orchestra in Boston:—

Chopin's Concerto in E minor, No. 1, October 29, 1887.

Rubinstein's Concerto in D minor, No. 4, February 20, 1897.

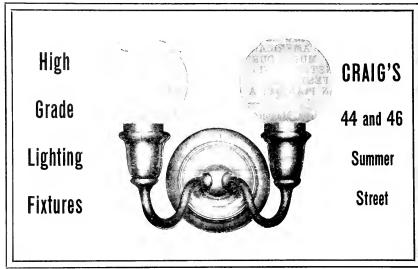
MacDowell's Concerto in D minor, No. 2, March 18, 1899.

Her latest pianoforte recitals in Boston were March 13, 20, 1897; March 17, 30, April 25, 1899; January 17, 19, 1901.

CONCERTO FOR PIANOFORTE, No. 2, IN D MINOR, OP. 23. EDWARD MACDOWELL

(Born in New York, December 18, 1861; now living there.)

This concerto was composed at Wiesbaden, where Mr. MacDowell lived from 1885 until his return to the United States in the fall of 1888. It was at Wiesbaden that he composed his works between Op.



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23 and Op. 35, among them the symphonic poems, "Lancelot and Elaine," "The Saracens," and "The Beautiful Alda," and the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine." and "Winter."

The concerto was played for the first time at a Theodore Thomas orchestral concert in Chickering Hall, New York, March 5, 1889. composer was the pianist. He next played the work at a concert of the Boston Symphony Orchestra in Boston, April 13, 1889.

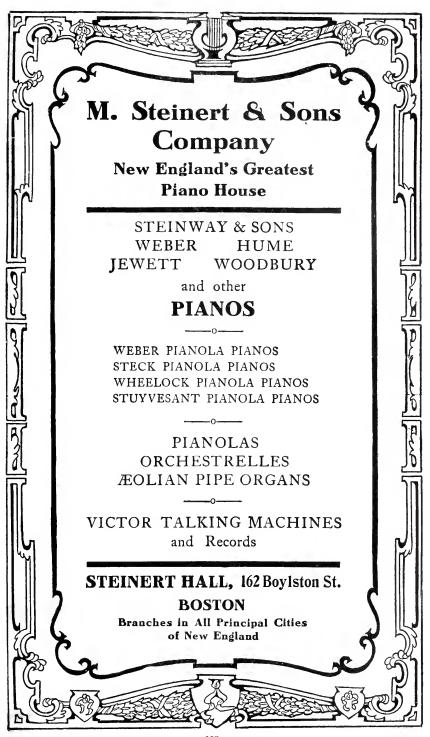
It may here be said that MacDowell received his first piano lessons, when he was about eight years old, from Juan Buitrago, a friend of the family. This was in New York. "His piano practice," says Mr. Gilman,* "at this time was subject to frequent interruptions; for when strict supervision was not exercised over his work, he was prone to indulge at the keyboard his fondness for composition, which had developed concurrently and, one may infer, somewhat at the expense of, his proficiency in piano technique." MacDowell studied with Buitrago for several years, then with Paul Desvernine, and he also was instructed by Mme. Carreño. In 1876 he went to Paris, passed the competitive examination for entrance into the Conservatory, and studied the pianoforte with Marmontel. (Claude Debussy was in his class.) In 1879 MacDowell entered the Conservatory at Frankfort, where he studied the pianoforte with Carl Heymann. "When resigned his position at the Conservatory in 1881, he recommended MacDowell as his successor—a proposal which was cordially seconded by Raff. But there were antagonistic influences at work within the Conservatory and MacDowell failed to get the appointment-on account, it was explained, of his youth." MacDowell taught for a

* "Edward MacDowell" by Lawrence Gilman: London and New York, 1905.



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time at the Darmstadt Conservatory, and afterward he gave private lessons at Frankfort. He played in public at Wildbad, Wiesbaden, Darmstadt, Frankfort, Baden-Baden, and Hamburg. Through the recommendation of Liszt he played his first pianoforte suite at the nineteenth convention of the Allgemeiner Deutscher Musikverein, at Zurich in July, 1882. He made his first public appearance in America as a pianist at a Kneisel Quartet concert in Chickering Hall, Boston, November 19, 1888, when he played the Prelude, Intermezzo, and Presto from his Suite, Op. 10, and, with the Kneisels, Goldmark's Pianoforte Quintet in B-flat.

I speak here of MacDowell's studies only with reference to his career as a pianist. His teachers in composition were Savard at the Paris

Conservatory and Joachim Raff.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trom

bones, kettledrums, and strings.

I. Larghetto calmato, D minor, 6-8. This movement is based on two chief themes with one subsidiary theme. The chief themes are not unlike in character. At first the motive which may properly be designated as the second is exposed softly by the strings. This exposition is answered by chromatic harmonies (wood-wind and horn) and, with more consideration of the theme itself, by the trombones. The pianoforte has a cadenza, which leads to a return of the theme (flutes and clarinets). All this is by way of prelude. The tempo changes to Poco più mosso e con passione. The pianoforte gives out the first theme, at first unsupported, then accompanied by the strings. An intermediary passage leads to a return of the theme (pianoforte) with a more elaborate accompaniment in the wood-wind over a pizzicato bass. Passage-work, which has thematic character, leads to the appearance of the second theme (E major). This is developed by strings and wood-wind and afterward embroidered by the pianoforte. The time changes from 6-8 to 3-4. The subsidiary theme enters (horns



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and trombones), and the working-out section follows. This is given chiefly to the orchestra against brilliant passage-work for the pianoforte. The first theme returns, D major (pianoforte over a pizzicato bass). There is another development of the two chief themes or of sections of them. There is a short coda, which ends pianissimo, D

major.

II. Presto giocoso, B-flat major, 2-4. This movement is a rondo on three themes. After a little preluding by the orchestra the pianoforte announces the lively first theme. This is developed, and in the course of this development hints at the second theme are made by wind instruments. The development continues, however, until the second theme, with effective syncopations, is given out fortissimo by the whole orchestra. This motive is in the tonic. The pianoforte has it, also the third theme, still in the tonic. These themes are developed. After the return of the second there is a short coda.

III. Largo, D minor, 3-4. There is an introduction, in which there are both reminiscences of the chief theme of the first movement and hints at a theme to come. The main body of the movement, Molto allegro, D major, 3-4, is based on three contrasted themes. The first is announced by the wood-wind and partly developed by it over pianoforte trills and runs. The pianoforte takes up the theme, and at last the brass has it. The second theme is announced, F major, by the pianoforte with string accompaniment. Passage-work on figures from the first theme follows. The third theme enters fortissimo, B minor, as an orchestral tutti, and is developed with figural embroidery for the pianoforte. The second phrase of this theme reminds one a little of the two themes of the first movement.

This concerto has been played at concerts of the Boston Symphony Orchestra in Boston, since the first performance by Mr. MacDowell in 1889, again by the composer, December 4, 1897, and by Mme. Carreño,

March 18, 1899.



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VIEWS OF OPERA LAND.

BY PHILIP HALE.

Mme. Adelina Patti, the Baroness Cederström, talked not long ago in Paris with a reporter of the Écho de Paris. Unlike the majority of singers, whose birthday is a movable feast, she insisted that she was sixty-four years old. She then said: "I suppose you would like to know how I have managed to reach such an age without appearing too much damaged." Thus she neatly begged the question.

She told the reporter that up to forty years she ate and lived as she chose. When she was forty, she considered her dietetic ways. then I have eaten no red meat, and have drunk only white wine and When I feel weak, a glass of champagne picks me up. I never touch spirits or liqueurs. My diet consists of light food and white meat, chiefly sweetbreads, sheeps' brains, fowl, and vegetables." White wine, of course, is yellow, but, as Mr. Chesterton pointed out, if a guest should insist on this, the landlord, waiter, and fellow-guests would think him crazy or at least a little lacking, for the world resents the statement of truth; witness the hysterical protests against Mr. G. B. Mme. Patti can afford to order sweetbreads. There was a time when butchers threw them away as offal, or gave them to customers with singular tastes, just as grape-fruit were once thought fit Why do hostesses spoil grape-fruit by treating them with sugar, and sherry, or rum? But I wander.

Mme. Patti always sleeps with the window wide open in summer and partly open in winter. She seldom goes to bed before twelve-thirty or one o'clock. She goes to bed: she does not go through "that mysterious operation known as retiring." A woman that "retires" speaks of her "limbs"; she "perspires," or even "glows." She accents the first

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syllable in cement and the second in decorative. She is a genteel person in many ways. "A severe hygiene and an elaborate toilet before bed are absolutely necessary to any woman who does not want to get fat." In other words, Mme. Patti believes in massage. Was not Baron Cederström noted for his skill in massage when Mme. Patti married him? Or did he merely teach light gymnastics and Swedish movements?

The majority of American women will wonder at Mme. Patti's statement about her sleeping with an open window. Yet there has been recently in English journals an animated discussion over the "night air superstition." Dr. C. W. Saleeby began it by an article in the Pall Mall Gazette in which he argued seriously in favor of having a window open at night, for night air may contain fewer organic gases. and it contains less microbe-laden dust. "I do not here reckon," says Dr. Saleeby, "with the imbecilities practised in some cities, where huge circular brushes sweep the roads at night, without previous watering." What would he say to the condition of the streets of Boston day and night? He then argues gravely that foul air in a bedroom is injurious to the sleeper; that, if an open window rattles, it may be fixed with a couple of wooden wedges; that the top sash should be opened rather than the bottom one; that the head of the bed should not be placed between the open window and the fireplace; that, if the sleeper feels cold, he should have an extra blanket. "It is possible to sleep in pure air." A wise man, this Dr. Saleeby. Yet his statements and advice have been vigorously combated by correspondents. Mme. Patti's practice is, therefore, not to be taken for granted as common in England.

Mme. Patti heard Strauss's "Salome" in Paris. "What a part! I would not sing it for anything." It would, indeed, be hard to think of her in this part. The apparition of the Baptist's head frightened

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her. "I put up a prayer in my box during the performance. Salome ought not to kiss John's lips. The Bible says it was her mother, Herodias, who asked for John's head, not she, and that she gave it to Herodias." A deep thinker and a close biblical student!

Hearing Strauss's music, she thought the more of Wagner's. She has never sung Wagner's music on the stage. "He did not compose for my voice, as Verdi and Gounod did, but I love him all the same." And here is a statement that should not be overlooked by Mr. W. A. Ellis when he comes to the volume of his work on Wagner in which "Parsifal" is discussed. "I never met Wagner," said Mme. Patti, "because he refused to know me. The reason was that I refused to create the part of Kundry. Wagner often heard me sing at Covent Garden, and he told my brother-in-law, Maurice Strakosch, that he was writing the part of Kundry for me. But I thought there was a great deal of shrieking to do in the part and refused to sing it. Wagner was furious and never would meet me: all of which has never prevented me from lauding his music to the skies."

Telling the reporter how she has contrived to be plausibly young at the age of sixty-four, she said nothing about the absence of worry and distress in her life. Mme. Patti has always lived for herself.

There is much about her in the amusing volume, "La Fête Impériale," which was published recently in Paris. The author, Mr. Frederic Loliée, is known to English readers by his "Femmes du Second Empire."

Mr. Loliée in his sixth chapter describes certain grand opera singers who shone in the Second Empire. Patti appeared first in Paris as a singer of the Rossinian school, when the magnificent Frezzolini had left the Italiens and the "divine Bosio" had died, only twenty-nine years old, a victim of her devotion to the poor of Moscow. Patti's marvellous voice and vocal artistry, her sombre Andalusian eyes,



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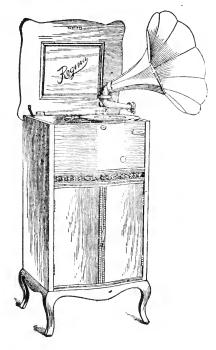
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black hair, pale yet warm complexion, native vivacity, bewitching smile, youthful grace and ardor, turned all heads. She sang in Italian opera, and Mme. Miolan-Carvalho in French. The critics praised the two without measure. The descriptive adjectives were always in the superlative: "charmantes, éblouissantes, merveilleuses, prestigieuses, prodigieuses, incomparables, divines." Poets became inflamed. Charles Coligny wrote of Patti: "O brown Adelina! As the blonde Venus with the tip of her foot drinks the foam of the wave, so you are like unto a flower that drinks a song."

Flattered continually and extravagantly, Patti could not brook the slightest adverse criticism, she could not endure the praise of another singer. The Marquis de Charnacé had an enviable reputation as a critic. He had made it a rule, in order to preserve his independence, never to associate with singers, composers, musicians of any sort. Strakosch, not pleased by the dignified reserve of de Charnacé's articles, urged him to dine with his sister-in-law. "She reads your reviews and wishes to convert you. She will give the dinner for you, and you will sit on her right, Doucet on her left, and Auber opposite you. There will be other guests, but no women."

De Charnacé was persuaded. The dinner was of the best: the table equipage was splendid, and the service was noiseless. There was at once talk about music. Patti had sung in "Lucia di Lammermoor" the night before, and de Charnacé broke out enthusiastically in praise of Fraschini, the tenor. He had hardly finished when Patti burst into tears and left the table. Strakosch followed her. There was consternation among the guests. What had happened? Strakosch returned and said: "Mr. de Charnacé, I beg you to go to my sister-in-law. You have pained her deeply." De Charnacé went into the next room; he soothed her, dried her tears, flattered her till she

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said gayly: "It is over now." She took her seat again at the table, but there was nothing said about Fraschini.

Invited everywhere, begged to honor aristocratic houses by her presence, she was slow in acceptance, she needed urging, and, when she did go, her behavior was that of a spoiled child. Her host, on one occasion, took the precaution to ascertain her favorite dishes and wines. Nicolini, her second husband,—his name was Nicolas, and he deserted his wife to marry Patti,—answered for her and named the only brand of champagne that she deigned to drink. The soup was served. Nicolini tasted it, and turned to her: "Yes, you can eat it." So it went through the dinner, and the anger of the host was a long crescendo, which ended in his resolve never to invite such a comedian again.

There was talk only of her, her beauty, her voice, her triumphs. She alone was "the Diva." All Paris was interested in her private life, in the report of a disagreement with her family about a Belgian wooer whom she was prevented from wedding.

Her first husband was the Marquis de Caux. No one led the cotillion at court balls with greater elegance than he. No one was a more agreeable gossip when noble dames fanned themselves or affected to hide their faces for a moment behind their fans. No one was more welcome at Compiègne for his store of latest information. But this master of the emperor's stables spent money with both hands, and was soon without a sou. It came to pass that landlords of fashionable restaurants refused to trust him for a supper. Then Patti became Marquise de Caux. A crown fell into her lap, and her money poured into the purse of the marquis.

Did she move gracefully in aristocratic circles? Mr. Loliée tells us that she disappointed expectation. "She remained that which she always was, a delightful singer, but a woman without great mental

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culture, without curiosity outside her art—except an unusual facility for acquiring languages, wherever she was obliged on a tour to make herself understood—indifferent toward letters and seldom writing a letter—if I may be pardoned the pun—boasting that she never read the newspapers, keeping her admirers in suspense and asking whether she were only a virtuoso or whether she had a soul. Shall I say heart? The details of her generous deeds furnish meagre food for the journals." But they have told a hundred times the chief features of her brilliant career, the Himalayan proportions of her receipts in the countries of large salaries, "where artists have more talent for those who listen when the latter have paid dearly to hear them," and "the extreme sweetness of an existence which has been ruled only by caprice, and has had no other trouble than to live, always guided, contented, glorified." Captain, these are very bitter words.

The Marquis de Caux made a distinction between the marchioness and the singer. Thus a note of invitation was passed in gleeful Parisian society: "The Marquise de Caux will be at home Saturday evening.

La Patti will sing."

"Later, when the separation took place, and the marquis, again poor, but having regained unalloyed dignity, never spoke of the unfaithful wife, who took from him his wedding ring to put it on the finger of Nicolini, tenore di grazia, waiting that it should go after the death of the latter on the finger of a Swedish gentleman, it was perceived that the addition of a blazon had not transformed the seductive siren, that she had not ceased to be that which she was from birth: a nightingale, and nothing else."

Is there not something to be said on Mme. Patti's side with reference to this marriage? Did not the marquis, heavily in debt, dissipated, constitutionally unfaithful to any woman, marry her solely for her money? Did not the emperor aid in bringing about the match? Did not the marquis after the marriage waste her earnings in riotous living and shamefully neglect her? At the time of the separation

were there not stories about his cruelty?

Of all this Mr. Loliée says nothing. He speaks of her, however, as an old singer to-day, never weary of deriving glory and fortune from



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a marvellous organ, which, though transformed, pretends to preserve its brilliance of former years, although it, naturally, has not the fresh and pure quality that long distinguished it. He remembers the triumphs at the opera house; the caprices of her talent and humor; her farcical actions; her indolence, for she was never willing to study, and she generally found some one, often Strakosch, to rehearse for her; her liberties with the music of composers, for she overloaded it with ornaments, arabesques, arpeggios of all sorts, daring cadenzas, scintillating trills, singing by instinct and giving herself to it, forgetting that she was also an actress to whom a character had been entrusted, a situation had been given, busied with the desire to astonish rather than to move. "The art of bel canto had not yet been dethroned by lyric dramaturgy to which the singer must not only consecrate the voice, but also deliver all the nimble forces of her intelligence and also her soul."

Is this all true? Was not Mme. Patti scrupulous in her interpretation of Mozart's music, as in that of Zerlina? Did she not sing it and other romantically classic music without embellishment save the ineffable beauty of her voice?

On the other hand, Mr. Loliée finds only words of praise for Adelaide Frezzolini, whose beauty, whose grace and dignity of behavior, moved

Richard Grant White to a Grandisonian eulogy.

Mme. Frezzolini was a brunette whose body rivalled that of the Countess de Castiglione, it was so sculptural. A prince of the Romanoff family wished to marry her. It was necessary to obtain the permission of the czar, and he ordered her to leave Russia. This was before the singer visited America. Later she married Poggi, a singer whom she appreciated more in the opera house than at home. She soon knew poverty. Some years afterward she married a distinguished physician in Paris.

Travelling in America,* she had as a companion a parrot, who

*Richard Grant White, no mean judge of singers and women, characterized Henrictta Sontag as "probably the most lady-like prima-donna that ever trod the stage; unless we must except that captivating embodiment of stately elegance, Mlle. Frezzolini, who came here in 1857, when her personal and vocal attractions were on the wane, but who preserved in the expression of her face and in her bearing a beauty that could never fade. She was the ideal of a beautiful great lady of the olden time." Erminia Frezzolini, born at Orvieto in 1818, died at Paris. November 5, 1884. She studied with her father, a buffo, Nuncini, the elder

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imitated the voice of his mistress so that even her servants were deceived. One day at New Orleans her manager, Strakosch, had occasion to call on her. He knocked at the chamber door. A voice answered, "Come in." Strakosch turned the door-knob and entered. Mme. Frezzolini was before the looking-glass making her toilet. She was clothed in the air of the room. Strakosch apologized and withdrew

as slowly as possible. The parrot had deceived him.

In Paris the hair of the singer grew white and her face became lined. Her superb body grew strangely thin. The glory of her large, gentle black eyes was long undimmed, and her voice remained for a time, but she would not sing for every one, and any one that had not heard her in her brilliant days was surprised nevertheless by her voice and art. A story is told of Mr. Georges Boyer, who saw her walking indolently one night in a parlor to the pianoforte. He did not know her at the time, but her voice was as "the echo of a heavenly instrument." When she sat down, all went to her with congratulations, and one of the guests handed her reverently a cigar case. She took a Havana and lighted it. "Who is she, pray?" asked Boyer. "What? You don't know her? It is Mme. Frezzolini." He would afterward, meeting her, fall on his knees and beg her to sing. One night at Carlotta Patti's she began an aria that had provoked storms of applause at the Italiens. At the second measure she grew pale, shut her eyes, and fell to the floor. Before her death she lost in large measure her mind.

Mr. Loliée remembers that she, generous and romantic, would never

Ronconi, Manuel Garcia, and Tacchinardi, and appeared first at Florence in 1838 in "Beatrice di Tenda" and Vaccaj's "Marco Visconti." She married Poggi, a tenor. Chorley spoke of him as a mediocre singer, though he enjoyed a certain reputation in Italy; "aided, moreover, by a reputation for gallantry; here, if such spurious triumphs there were, they passed unnoticed." And of Mme. Frezzolini, who visited London in 1842, Chorley said, after stating that she was then the idol of Italy: "How and why this elegant, tall woman, born with a lovely voice and bred into great vocal skill (of a certain order), failed to make any impression here are questions not to be settled easily. She was the first who arrived of the 'young Italians'—of those, I mean, who fancy that driving the voice to its extremities can stand in the stead of passion; and, at the time of her arrival, we were unused in England to such force and falsity of effect. But Mme. Frezzolini was, nevertheless, a real singer; and her art stood her in stead for some years after Nature broke down, prematurely—possibly owing to the strain put on its every gift and capacity. When she had left her scarce a note of her rich and real soprano voice to scream with, Mme. Frezzolini was still charming; and her Indian summer was found better than her spring, so far, at least, as Parisian admiration is concerned. In London she never took root." The Athencum of 1842 complained of her "stooping and angular attitudes" and "very painful grimaces," although her face in repose was handsome. She sang for the first time in New York, September 7, 1857, as Amina in "La Sonnambula."

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receive more than two thousand francs an evening, no matter how friends urged her to take more and managers stood by consenting.

Mr. Paul d'Estrée, contributing a series of articles, "The Soul of the Comedian," to the Ménestrel, commented on the fact that kings have singular privileges, among them that of having apparently the right of the seigneur over women. "Against the laws of the most elementary morality, such a conquest honors beyond measure those chosen by the ruler." He then talks about Napoleon's relations with singing women and play actresses, as Frédéric Masson had talked before him.

Mme. Grassini saw in Napoleon the liberator of Italy. She said at a dinner party in Paris, in the language which often amused Parisians: "When I heard about Bonaparte, it was as the sound of distant thunder; but, when I saw the hero, the lightning flashed and 'fricasseed' my heart." She had endless petitions from her countrymen to show Napoleon; Josephine was jealous; and Grassini was soon dismissed with presents and a pension. For fourteen years she gloried in Napoleon's fleeting passion, and at the end of the fifteenth she was again struck by lightning and her heart was again "fricasseed." was then named Wellington, the Iron Duke.*

Then there was the play actress, Miss George, "with a body cut in Parian marble," with a face of classic beauty. Napoleon used to tease her about the thickness of her ankles. Her extravagance was heroic, so that in 1855 she thought herself fortunate as custodian of a cane

and umbrella stand at the Universal Exhibition.

Did Miss Mars please the conqueror? Questioned, she kept silence, but she was always faithful to his memory, possibly on account of her How different the conduct of Miss Bourgoin, political convictions.

*The Countess de Boigne disliked the Duke of Wellington, and in her Memoirs she tells of his extraordinary breach of good manners: "I remember that upon one occasion he conceived the idea of making Grassini, who was then at the height of her beauty, the queen of the evening. He scated her upon a sofa mounted on a platform in the ballroom, and never left her side; caused her to be served before any one else, made people stand away in order that she might see the dancing, and took her into supper himself in front of the whole company; there he sat by her side, and showed her attentions usually granted only to princesses. Fortunately, there were some high born English ledies to show the burden of this input, but they did not feel the might. there were some high-born English ladies to share the burden of this insult, but they did not feel the weight of it as we did, and their resentment could not be compared to ours."

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a vivacious actress, who quickly forgot her imperial admirer and—welcomed into her parlor both the King of Prussia and the Tsar Alexander! The Tsar, a man usually given to reverie, was fascinated by her. Miss Mars, after the fall of Napoleon, still wore violet as a color on the stage. Miss Bourgoin, with a view to the favor of Louis XVIII., adorned herself with lilies and white ribbons, and after her death a funeral urn, discovered in the ruins of Pompeii and once owned by Alexander, adorned her tomb.

Charles X. as monarch was given to practices and works of devotion. Louis Philippe was an honest bourgeois. He never cared to wander from his own fireside. He even stepped between one of his sons and Miss Albertine, the dancer, after the manner of Papa Duval, the father

of the unhappy Armand.

The Parisian stage was peculiarly joyous in the reign of Napoleon III. For like frankness of joy, the student of theatre manners and morals must go back to the eighteenth century, when Sophie Arnould exclaimed: "To enter the opera house is to go to the devil; but it is my fate." And Sophie lives to-day for two reasons,—her association with Gluck and his operas, and her rare wit, although no doubt many of the jests and epigrams in "Arnouldiana" are attributed to her without cause.

This exclamation of Sophie might serve as a motto for three or

four chapters of Mr. Frederic Loliée's "La Fête Impériale."

Leigh Hunt's defence of Wycherley, Congreve, Vanbrugh, and Farquhar is well known. He argued that as the characters in their comedies are as fictitious and unsubstantial as any that move in fairy tales, the

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question of morality does not enter into a discussion of the works themselves. We find Hazlitt adopting practically the same view, finding a source of comic humor in the "pursuit of uncertain pleasure and idle gallantry" and maintaining that half the business and gayety of comedy turns upon this. He ends a glorious page with these words: "It is the salt of comedy, without which it would be worthless and insipid. It makes Horner decent, and Millamant divine. It is the jest between Tattle and Miss Prue. It is the bait with which Olivia, in the 'Plain Dealer' plays with honest Manly. It lurks at the bottom of the catechism which Archer teaches Cherry, and which she learns by heart. It gives the finishing grace to Mrs. Amlet's confession, 'Though I'm old, I'm chaste.'"

These views must be accepted by any New Englander who wishes to find enjoyment in the study of the social and the theatrical life in France during the seventeenth, eighteenth, and nineteenth centuries. It is impossible otherwise for him to understand the attitude of thoroughly respectable men and women. Here, for instance, are the memoirs of the Countess de Boigne (1781–1866). Two volumes of these memoirs have been Englished. A story told by her about Mme. Grant, who was afterward Mme. Talleyrand, is a case in point. The Countess de Boigne had an uncle known as "handsome Dillon." Mme. Grant invited him to sup with her after the opera. I now quote from Mr. Nicoullaud's version of the memoirs:—

"He found a very charming flat, the table laid for two persons, and all the studied refinements which belonged to Mme. Grant's profession. She had the most beautiful hair imaginable, and Édouard admired it. She told him that he did not yet know what it was like, and after retiring into her dressing-room she came back with her hair loose and covering her like a veil. She was a second Eve, before any dress material had been invented and with less innocence than her ancestress, 'naked and not ashamed.' The supper was finished in this primitive costume." Dillon told this story—he must have been a cad—to Mme. de Boigne when they were going together to one of Mme. Talleyrand's receptions in 1814, and she was curious to see how Mme. Talleyrand would act. "She received him wonderfully well and in a very simple

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way. But after a few minutes she spoke of my head-gear and admired my hair, wondered how long it was, and then suddenly turning to my uncle, who was just behind my chair, she said: 'Monsieur Dillon, you

like nice hair, do you not?""

I doubt whether many recall to-day the name of Bernardine Hama-kers,* and yet from 1857 to 1870 she was one of the celebrities of the Paris Opéra. She was not a great singer or a remarkable interpreter, but she pleased. As a singer, her upper tones were conspicuous for elearness and brilliance, and her trill, it is said, was longer than Patti's. "She trilled in 'Rigoletto' for one minute, by the watch, and with remarkable accuracy." But it was not this trill that endeared her to many.

Singers, as a rule, the ones that are distinguished for any cause, do not come from "our best people." This is fortunate for art. Does not Mr. Baughan say, "The gentleman by birth and training is the last man who should be a musician"? For the English gentleman's

* Loliée adopts this spelling of the name, but the correct spelling is Hamackers. Caroline Fréderique Bernardine Hamackers was born at Louvain, June 12, 1836. She studied with Mme. Mathieu-Marin at Louvain, and made her appearance as a concert singer in 1855. She studied at Paris with Duprez, and made her début at the Opéra, September 12, 1856, in "Guillaume Tell." She afterward studied with Fontana and Delsarte. At the Opéra she sang in "Robert le Diable," "La Juive," Halévy's "Magicienne," Flotow's "Ame en Peine," "Le Prophète," "Le Comte Ory," "Le Philtre," "Le Dieu et la Bavadère," "Les Huguenots," "Les Vèpres Siciliennes." In 1870 she made a concert tour with the manager Ulmann. She sang afterward at Vienna, Budapest, Prague, London (1879). In 1873 she was engaged by the Monnaie at Brussels as chanteuse legère. On February 20 of that year she was the Venus in the first performance of "Tannhäuser" at that opera house. In 1874-75 her salary was three thousand francs a month, in 1875-76 it was four thousand; it fell to three thousand francs around, while Emma Calvé, who made her début there that season as Marguerite received only seven hundred francs. In 1882-83 Miss Hamackers received eighteen hundred francs, and in 1884 she retired from the stage. Albert Vizentini, in his amusing and malicious "Derrière la Toile" (Paris, 1868), referred to her as "the pretty Miss Hamaeckers (sic), a cold Belgian who abuses her distinction to be always en princesse."

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Bernardine was born at Louvain, where her father, an old soldier, kept a café or humble inn. She had ten sisters. One of them was afterwards the Baroness de Mire, and when Scribe and the librettist de George heard Bernardine sing by chance, and advised the parents to have her study for the stage, this sister, by no means a duenna, accompanied her to Paris. She had been there only a few days when the Duke de Morny, the brother of the emperor and, as some say, the original of Feuillet's Camors, saw her walking to her music class. A courteous man, he at once sent her a victoria, and, as it was winter, he added a sumptuous cloak, lined with sable, a novelty in those days. She wore this proudly in the Bois, and to display it to full advantage, as she thought, she wore it with the fur outside, but the Duke, who accompanied her, corrected her by saying: "The other side, my poor child: the fur looks ugly shown in this way." Thanks to the duke, the young girl was soon engaged as "light soprano" at the Opéra.

She was then twenty years old, and the year was 1856. Herchestnut hair was bushy; her complexion was transparent. "Herteeth, veiled harmoniously by the rosy shadow of her lips, had the appearance, as Roger de Beauvoir said, of a keyboard which calls for chords." She took small parts, and as a page she made all Paris run after her. Bouquets were left constantly at her door by hundreds:

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who tried to gain entrance after them. The emperor, seeing her on the stage, summoned her to his box and complimented her. She wrote in 1905 to Loliée: "I kept for a long time a set of emeralds which he gave me. He amused himself with me as with a child—there was nothing serious." She was invited to sing in the chapel of the Tuileries, and at Notre Dame in 1856 she sang at the baptismal mass of the prince imperial. The professional critics vied in praise, and even the malicious Fiorentino, who was often paid by a trembling musician not to write anything, predicted for her an illustrious future.

The kings of Persia had four palaces, one for each season. Bernardine had a handsomely furnished apartment in Paris for the winter. In summer she rented the country-seat of the president of the Jockey Club, or the château that belonged to the Marquis du Hallez, and it was at the latter place that she loved a man for himself, and not for his money or position, a man who saved her life, for the four ponies which drew her carriage ran away and were stopped by the gallantry of a passer-by. Yet the love did not outlast the summer. She had

a palace in Paris, a château at Fontainebleau.

She was a woman of "five o'clocks" at Siraudin's and of late suppers at the Maison Dorée, Philippe's, and the Café Anglais. Whom did she not meet and know at these resorts? There was the old Prince Anatole Demidoff, a lamentable ruin. How changed from the dashing blade, who, about to marry the Princess Mathilde, made a sensation in Parisian parlors by the grace with which he sported his rich Circassian uniform! Riotous living had crippled him, for he was more than a collector of pictures and bric-à-brac. His manners were now repulsive.

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At the restaurants, greedy and with trembling hands, he splashed sauces and grease over the table-cloth, napkins, his clothes, and the dress of any woman that dared to sit near him. Yet he had a faithful friend, Miss Duverger, a mediocre actress and a wonderfully beautiful woman, who, however, was no longer in awe of princely rank, for once when Demidoff sent his valet to her with a note he asked impatiently the returning servant, "What did she say?" The valet answered, obedient to her instructions: "Madame requested me to tell Mon-

seigneur that Monsieur le prince is a *cochon*."

She knew the Prince of Orange, known among the noble dames of his acquaintance as the Prince of Lemon. He was sinned against rather than sinning, for his father, the king of Holland, treated him shabbily: he kept him out of Holland, where he was beloved. The prince, doomed to inaction, bored, sought relief in an incessant round of pleasure, for which nature had neglected to provide an iron constitution. One morning, about nine o'clock, he left an all-night restaurant to call on Bernardine. Ladies in especially gay mood had amused themselves by plundering him, and under the pretext of keeping his socks for souvenirs—there were "souvenir hunters" even then—had given him in place of them old and darned stockings. "He was rather ugly," wrote Miss Hamakers, "but his ugliness was original and it pleased. He often visited poor Rosine Bloch, and I dined there sometimes with him."

Bernardine knew Auber, Rossini, and Meyerbeer well. To the end of his long life Auber was susceptible to the charm and flattery of woman. He multiplied private rehearsals for Miss Hamakers,

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early in the fall of 1908.

who gave Mr. Loliée many piquant details of Auber's private life. The woman that ruled him was Pauline Dameron, who was once at the Opéra, very handsome, otherwise uninteresting. Her intimate friends were Miss Poinsot of the Opéra, very ugly and with a metallic voice, and Miss Edile Riquer of the Théâtre Français, beautiful, intelligent, and witty. Auber lived in an expensive manner. He kept seven or eight horses in his stable, and his carriages were distinguished. He gave sumptuous dinners, but the guests were generally only women. "The illustrious composer was an egoist in the pleasures of the eyes." The guests were served by men in full livery, and the conversation was not at all austere, nor was it chiefly about music. Auber loved luxury. Opera singers and actresses were then dressed by Worth, and costumes often cost from fifteen hundred to two thousand francs.

One thing Auber would not talk about,—the days of his youth. He disliked to be reminded of his age. He never forgave Count Walewski, as Minister of State, offering a toast to him at a formal banquet,

and beginning, "This noble and illustrious old man."

At his receptions there was seldom any music. Auber affected not to speak about music,—to consider it only as a means by which he became known and successful. Alone, he would play music by Mozart and Beethoven, but if any one entered the room, unless he were a musician and a close friend, he would shut the score.

He was, says Mr. Loliée, an egotistical, pleasure-seeking old man, but not a Baron Hulot. He was high-toned and clean physically and mentally in his pleasures, kindly disposed, simple, ready to advance the young on condition that he was not inconvenienced thereby. Miss Hamakers's brother died. Auber exacted of her that she should not wear mourning at his house, for mourning saddened him.

Auber's life was strictly regulated. At six o'clock he took a cup of tea, dressed, and exercised his horses. Then he went to the Conservatory, attended rehearsals of his operas, dined at six, and in fine weather drove in the Bois. In winter he would often go to the theatre, accompanied by "his nymphs," the women who had dined with him, or with some male companion. In summer he would dine in the balcony by the side of the court of his house, and then the party would

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visit the Bois in two or three of his carriages. The favored woman, Miss Hamakers, some singer or dancer, would sit with him in a two-seated victoria, or Pauline Dameron would assert her rights. Auber hated the country, but when Miss Hamakers lived at Saint-James, he

would condescend to visit her as a paternal friend.

Miss Hamakers told again to Mr. Loliée the old story of the economy practised in Rossini's house, for the second wife was thrifty to the verge of meanness, and she trained Rossini in the way he should go. He himself might have lived on the flattery of his guests, it was so thick and unctuous. He would say to them: "Make yourselves at home, go, come, smoke; my house is a café." And once Gaetano Braga murmured, "If it is a café, serve us something." Miss Hamakers was walking with Rossini on a Christmas. He stopped at a shop and priced some indispensable table dish. Every one that was shown him was too expensive, he said.

Rossini was a brilliant talker, amiable, malicious, humorous, ironical, philosophical. He was prodigal, at least in wit. At table he liked a dim light, which permitted more intimate duos, more confidential conversation. Ordinary or meagre as the dinner may have been, an invitation to Rossini's house was highly valued and eagerly sought. There was much laughter. Rossini unbuttoned his mind. He told with his faint Italian accent anecdotes or impressions that were full of charm. Sometimes Muchotte, a Belgian who inherited Rossini's library and unpublished manuscripts, would accompany a singer on a motophone. This instrument was made of glasses filled with water, which were placed in a sort of grand piano. Its vibrations and crystalline sonorities amused the ear.

Meyerbeer was not so smiling and easy as the epicurean of Passy, nor was he sensitive to the *odor di femina*. He was, however, paternal to singers who took part in the performances of his operas. Miss

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Hamakers, as Berthe in "The Prophet," observed the extreme care that he took in rehearsals, in stage settings; how he was constantly preoccupied with the exterior effects; how in some way he was "plus

artiste que les artistes."

Then there was Dr. Véron, once the manager of the Opéra, a bourgeois Lucullus, who was once thus defined, probably by a grateful guest,—belly, vanity, and a cravat. He was a bachelor, and he applauded himself for it; but he had a wonderful cook, Sophie, who presented herself after dinner to be congratulated. It was Sophie who said one day to her master: "Sir, the newspapers are neglecting us."

A pronounced gourmet, the doctor sought after the super-refinements of the gastronomic art. At his table there were sympathetic companions, seldom women, except Miss Fiocre, a young dancer, of an admirable figure, but plain-faced. She prided herself on her virtue, and was never weary of talking about it; yet she could manage successfully three intrigues at once. After supper a footman would appear, bearing a platter of gold coins or rolls of gold pieces. gambled with them while the men went to the smoking-room. Taglioni, the dancer, would open the rolls, distribute the louis, and they that gained kept their winnings. Véron received his guests, male

and female, with the pomp of a Roman of the Decadence.

Miss Hamakers had everything that was then thought desirable in Paris, and, as Mr. Loliée says, she could have had true castles in Spain if she had expressed the wish. Her horses, carriages, harnesses, were the wonder of the Parisians. There were invitations everywhere, dinners, balls, suppers. She was resplendent in the sun, and when it rained there were showers of gold. But this gold slipped through Friends with long and sharp teeth bit into her golden her fingers. cake, and one of her adorers fell in love with her property, for he was a demoniacal gamester, and she kept nothing from him. "It was the period of mad gambling, when the new generation, with the aid of certain noble strangers, Russian noblemen or Egyptian pashas, ruined themselves gayly between midnight and eight o'clock in the morning." Her fortune melted away. She went to the Monnaie, Brussels, at a And in Brussels she was living salary then regarded as fabulous.

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two years ago, perhaps is living to-day, rich only in memories and anecdotes. She lost even the intimate letters written to her by dukes, marquises, lords, and deep thinkers. For some years she kept these letters in baskets in the cellar. "I went to the cellar with my maid," she wrote. "I plunged my hand into a basket and pulled out two handfuls. There is the same song in every letter, the same everlasting song. Ah, those letters! All are delightfully blackguard letters, one no more than another."

No wonder that Mr. Loliée moralizes at the last: "What remains of all this luxury? Ashes. Of all this past brilliance she could say:

'Here lies the sough of the wind.'"

But the true singing heroines of the Second Empire were the operetta women who diverted themselves in the ingenious works of Jacques Offenbach.

The first that won fame was Lise Tautin, the Eurydice in "Orphée aux Enfers." She had a rumpled, pretty face, roguish eyes, malicious winks and gestures, limber hips, and flaming blood that vitalized even an inferior operetta part. Furthermore, she was singularly delirious

in the cancan.

Offenbach discovered her in Brussels, where she was leading the modest life of a sentimental grisette, content with simple happiness, but at the same time stage-struck. He engaged her for the Bouffes at a salary of thirty dollars a month, and this was then considered a fair

salary for an operetta star.

Her popularity in Paris lasted about seven years. Then she suddenly found her audience cold. Hortense Schneider had appeared, and there were smiles only for her. After a vain struggle Lise Tautin left Paris, and wandered from theatre to theatre, ever thinking to return and conquer again, for she thought the craze over Miss Schneider only a caprice. She heard that her rival was sick. "Now I am going to let them see how Helen should be played." But Hortense lost no time in recovery.

Some years later Jules Noriae met Lise in Italy, and they talked of bygone years. She spoke of her wreaths, bouquets, triumphs. Tears

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came into her eyes. "After all," she said, "Paris is the only city." She was thoroughly forgotten when she died at Boulogne in 1874, not

thirty years old.

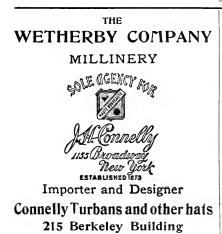
There was Lea Silly, once famous as Oreste in "La Belle Hélène." Her name was Delval, and she began by appearing "lightly clad and therefore the more appreciated" in fairy pieces. She was at first a dark brunette. When Mr. Loliée saw her after the Empire and its pomps had vanished, she was a striking blonde, still firm of flesh, still lively, eager to revive the memories of the past.

Lea visited the United States in company with Aimée and Celine Montaland. She was engaged for six months at the rate of two thousand four hundred dollars a month. Mr. Loliée's account of "the extraordinary manager, Fisk," is amusing, especially in certain in-This manager, it appears, was a colonel, merchant, financier, impresario; he had purchased a regiment, railways, boats, a theatre. Elegantly dressed, he drove with four horses through the avenues of New York, and passed willingly under the window of Miss Montaland, "so captivating, generous, accessible." But the chief mistress of the impresario loved his secretary. Fisk had left compromising papers in her hands, and she endeavored to blackmail him. He complained to the courts, and the judges pronounced a severe sentence against the secretary. Knowing that he was about to be jailed, the latter waited for the impresario "in Fifth Avenue," shot him, and killed him. This is Mr. Loliée's account of a famous and scandalous tragedy.

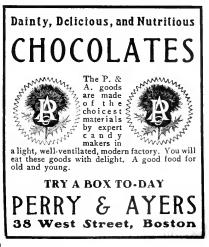
The operetta company was disbanded, and Lea took a vacation. She went, as tourist, but not alone, throughout the country. She called on Brigham Young, as "the founder of the true, the only religion, the Christian restorer of polygamy." When she had said this to him, "the peaceable man nearly leaped for surprise and pleasure." She sang to him an eccentric Tyrolian ditty with a "la itou," and told him it was by Mozart. "Ah! Does he live at Paris?" "No, on an island, the Island of Frogpond." Brigham blessed her

and she went on her way rejoicing.

When she was back in Paris she joined the company of the Variétés.



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Her most brilliant part was that of Oreste. By her freshness and mockery she angered Hortense Schneider. Lea could imitate any one. She was imprudent, and burlesqued Miss Schneider, who was the most intimate friend of Noriac, one of the managers; she was also the most intimate friend of Meilhac, one of the librettists of the theatre, and she was the dear friend of Offenbach. Lea imitated her on the stage. There were rough words between them behind the scenes, and many of the charges then made on either side were undoubtedly true. women seized each other by the hair. Lea, of course, was the one to leave the playhouse. The journalists took up the quarrel. Academicians corrected the letter of Miss Schneider for the press. Francisque Sarcey aided Miss Silly in her letter to Figaro. An extract will show its agreeable character: "You allow it to be understood, sir, that I addressed Miss Schneider in the language of a fishwife. On the contrary, the beautiful Hélène overwhelmed me with epithets which I should not dare to repeat. They prove that if she were recognized later as the daughter of Agamemnon, king of kings, she had not been reared in his palace. I have always observed toward her the compassionate respect due her age, her large fortune so laboriously acquired by works which would have made women of less firm courage shudder and recoil, and the procession of illustrious and useful protectors who escort her, a procession that lengthens incessantly as she advances."

Lea went to the Porte Saint Martin, and there Ismail, viceroy of Egypt, sitting in a box with Bravais, the Nabob of Alphonse Daudet's novel, saw her. Her slight figure and opulent corsage, her scarlet mouth and eyes now sparkling, now languorous, impressed the visitor "That woman pleases me. Invite her to supper for to-morrow at Bignon's. Do this, I beg you, without naming me. There will be a dozen guests."



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There was also Miss Zulma Bouffar, who pleased the eye and tickled the ear. Her nose was tilted skyward, her mouth was prettily sensuous, but her chin was curved upward a little after the manner of a galosh. She was by no means the beauty sung by Theodore de Banville, but she had vivacity, fire, wit. She, too, soon had her day. She then attempted to manage a theatre, and at last Coquelin opened to her

the door of his "Maison des Comédiens."

There was Blanche d'Antigny, who in certain ways was the mode of Zola's Nana; there was Grenier, whose Vénus in "Orphée aux Enfers" made Paris sit up by force of her undisguised beauty; there were others of the noble army, but the genius of operetta was Hortense Schneider.

This remarkable woman began in Paris by playing in comedy at the Palais Royal. She asked for an advance in salary. Denied, she swore she would return to Bordeaux, her birthplace, and to her m-m-mother. Offenbach and Halévy caught her as she was packing her trunks. (There are always "trunks" in these stories, even though the poor actress had only a bag and a bandbox.) They showed her "La Belle Hélène." They whistled the tunes to her. She went to Bordeaux. They telegraphed her. She went back to Paris for four hundred dollars a month. As Helen she became the talk of Europe, although the first-night Helenists shook sorrowful heads over the irreverence of the librettists.

Miss Schneider's lips were too thin, her chin had not been rounded by the Graces, her thumb was poorly defined, and it would almost disappear in the rapid movement of her hand. But she sang with great aplomb. She was a mistress of the art of gagging, her gestures

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were daring and original,—she had a certain marvellous movement of her hips,—and her face was intelligent and mobile. She was capricious, hard to manage, brusque, disdainful, but she could be companionable at supper, especially when a ruler had travelled from afar and left his kingdom to see her. Her dressing-room at the theatre was always crowded. The Duke of Edinburgh, the Prince of Orange, Prévost-Paradol, Ludovic Halévy, were constant visitors. The sovereigns of Europe in 1867 hastened to make her acquaintance, and Alexander II. escaped from his box at the theatre to call on her at her home in the street which an envious woman, Esther Guimond, had dubbed the "Passage des Princes."

Mr. Loliée tells two good stories about Miss Schneider. Her friend, the Duke de Gramont-Caderousse, was pestered by the people of his village. They wished him to marry, to bring to them a duchess. He finally pretended to yield to their desires, and he promised that he would show them a grand duchess. He had given to the village church a bell which was awaiting baptism. Gramont sent word that he would attend the ceremony, and bring with him the Grande Duchesse de Gerolstein. Hortense appeared, to the joy of the villagers. She played the part of the benevolent godmother to perfection. Her blonde hair was crowned with lilies and white lilacs. No wonder that the curé gave her his blessing. Is it not possible that this incident suggested to de Maupassant his masterpiece, "La Maison Tellier"?

The other story is this: The k ve of Egypt at Vichy remembered the theatres of Paris. He said one to his steward: "Write to Miss Schneider that the khedive has order to his steward: "Write to Miss schneider that the khedive has order to schneider, and that her presence is be as sweet to him as the discovery of an oasis in the desert." By some mistake the steward wrote to Schneider, the iron man, that the khedive was anxious to see him. Schneider packed his valise and hurried to the train. A carriage and a servant waited for him at the Vichy station, and he was conducted with pomp and ceremony to the hotel. The rooms were adorned with flowers. The air was heavy with perfumes. The bath was awaiting his convenience. Hardly was he in the water when there was a gentle knock at the door. The khedive's head appeared dis-

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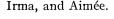
creetly. No one knows just how the steward was punished, but the khedive was a good prince, and he continued to order from the forges of Mr. Schneider.

Miss Schneider's glory waxed steadily. She had no rival. An enthusiast was so foolish as to name her the "Malibran of opéra bouffe."

Did he refer to Malibran as the "Schneider of grand opera"?

But war was declared against Prussia, and with the empire fell the reign of Hortense Schneider. It was no longer the fashion to be gay. The fashion in the theatres changed. She endeavored to queen it at the Palais Royal, at the Variétés. Discouraged, she left the stage. There was talk of her from time to time, vague talk; there were rumors from afar. There was a sale of jewelry. There was a lawsuit of an intimate nature. She actually married, and a coat of arms was among her husband's attractions, but a divorce brought the end to unhappiness. She lived, retired, in a fine villa on the road to Versailles. Some time ago I read—Mr. Loliée does not mention the fact—that she gave herself to farming and to charity, that she had become a devotee. Thus may we all make a good ending! She grew, by the way, very fat.

Schneider left a school, a tradition, but opéra bouffe as it was known under Napoleon III. is dead. Revivals of the more famous works of Offenbach show a loss of the original accent. In the United States the revivals have been contemptible. The characters are quasilegendary; they amused at the time. Sumptuous scenery and costumes will not now galvanize them into plausible and momentary life. When the parts are played with some knowledge of the traditions, they entertain us by means of association and by persuading us perhaps for an evening that we are no older than when we applauded Tostée,





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"CARNIVAL" OVERTURE FOR FULL ORCHESTRA, Op. 92.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvorák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvorák before his journey to America. The composer

conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue.

*"Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises Jeudi gras. Dimanche gras, Lundi gras, and Mardi gras, i.e., Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday.'" (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival a festivity held on the middle Thursday of Lent, to celebrate the fort half of that execution the first half of the terms of the sum of the first half of the terms of

Then there is the Mid-Lent Carnival a resultity neid on the middle Inursday of Lent, to celebrate the fact that the first half of that season is at an end

The word itself is an adaptation of the Italian carnevale, carnovale. "These appear to originate in a Latin carnem levare or Italian carne levare (with infinitive used substantively, meaning, 'the putting away or removal of flesh (as food).' . . We must entirely reject the suggestion founded on another sense of levare, to relieve, ease, 'that carnelevarium meant the solace of the flesh (i.e., body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin vale), found already in Florio, and 'down with flesh' (from

tions 'larewell liesh, larewell to nesh '(from Latin vale), tound already in Florio, and 'down with flesh '(from Fren h avail), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1046): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall."
The poet Gray, writing of a carnival, said: "i his carnival lasts only from Christmas to Lent; one Falf of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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in honor of Dvorák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: The New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvorák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same

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poet's 'L' Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men When the merry bells ring round, And the jolly rebecs sound To many a youth and many a maid*-

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach (sic) but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 5, 1895; "Nature," at a Symphony Concert, December 7, 1895; "Othello," at a Symphony Concert, February 6, 1897.

* Milton's lines are as follows:—

When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid.

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triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor. The violins play this melody over an arpeggio accompaniment, while oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running countertheme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.



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FRIDAY AFTERNOON, JANUARY 17, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 18, at 8 o'clock.

PROGRAMME.

Haydn	•	•	•	•	Symphony in G major (B. & H. No. 6)
Mozart					Three German Dances (First time.)
Beethoven		•			Symphony in B-flat major, No. 4

PIANOFORTE RECITAL

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FRIDAY AFTERNOON, JANUARY 10

At 3 o'clock

PROGRAM

Bach .								Italian Concerto
Beethoven								. Polonaise in C major
Rheinberger								. Toccata in G minor
· ·			(Dedic	ated t	o Han	s von	Bülow)
Schubert						. M	omen	t Musical, Op. 94, No. 2
Mendelssohn							. Ca	priccio in F-sharp minor
Chamin						•	(Nocturne, Op. 15, No. 2 Ballade in A-flat
Chopin .	•	•	•	•	•	•	. 1	Ballade in A-flat
Verdi-Liszt		•	•		•			. Rigoletto Fantasie

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	SCHERZO, E-flat minor,						Brahms
2.	OLD ENGLISH SONO	SS:					
							Bishop
	"As when the	Dove "		. Ari	a from	Handel's	"Acis and Galatea"
	Pastorale .						Carey
3.	"DES ABENDS" .						Schumann
5	MAZURKA						
	NOCTURNE						
	WALTZ						Chopin
4.	"THE BROOK SING	S "					Henschel
•	HIGHLAND BALOO						Hopekirk
	"THE LITTLE RED	LARK					Old Irish
	THE KERRY DANC	Ε.					Mollov
5.	BALLET MUSIC FRO	OM " R	COSAM	OND"			Schubert-Fischhoff
	ETUDE EN FORME	DE V	ALSE				. Saint-Saens
	FOUR SONGS FROM	"AN	APRIL	HEAR	Т".		. Clough-Leighter
	" When Spring	, awaits	"				

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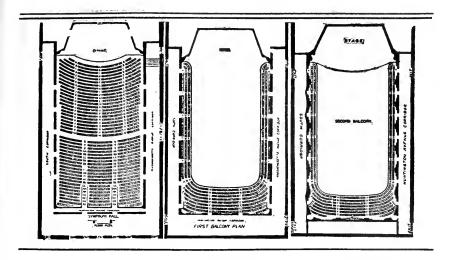
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JOINT RECITAL

PROGRAM

1.	CONCERTO IN	F MINO	R, Alle	egro m	iodera	to (firs	st mov	emen	t)		. F. Listemann
2.	ARIOSO (Spiagge	Amate)									Gluck
	MENUET DE M	ARTINI									Weckerlin
	ROMANZE (Die	Rose)									. Spohr
	EIN SCHWAN)										
	EIN TRAUM		•	•		•	•	•	•	•	Grieg
	LE TASSE (Air	de Leono	ra)								. Godard
3.	SLAVONIC FAR	TASIE									. Vieuxtemps
4.	IL RÈ PASTOR	E (Violin	Obbli	gato)							. Mozart
5.	HUNGARIAN C	ZARDAS	3								. Hubay
6.	MON CŒUR CH	IANTE									Chaminade
	A BOWL OF RO	SES									R. J. Clarke
	ECSTASY .										H. H. A. Beach
	FANCY (dedicat										S. Bollinger

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FRIDAY AFTERNOON, JANUARY 17, at 2.30.

SATURDAY EVENING, JANUARY 18, at 8 o'clock.

PROGRAMME.

Haydn . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio cantabile; Vivace assai.

II. Andante.

III. Menuetto: Allegro molto; Trio.

IV. Allegro di molto.

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Beethoven . . . Symphony No. 4, in B-flat major, Op. 60

I. Adagio; Allegro vivace.

II. Adagio.

III. Allegro vivace; Trio: Un poco meno allegro.

IV. Finale: Allegro ma non troppo.

There will be an intermission of ten minutes before the Beethoven symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. "Ancora! ancora!" was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a

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roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Havdn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Command-The "Surprise" Symphony was long known in London as "the favorite grand overture."

The symphony is scored for two flutes, two oboes, two bassoons. two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction. Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:-

> With eagerness the husbandman His tilling work begins; In furrows long he whistling walks And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802-1803), for it was found impossible to

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Prelude to "Œdipus Tyrannus."

RAFF, JOACHIM Overture (Romeo and Juliet), Overture (Macbeth). use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling... a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor ff, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra ff, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends pp.

- III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.
- IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.
- * Mr. W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853-54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

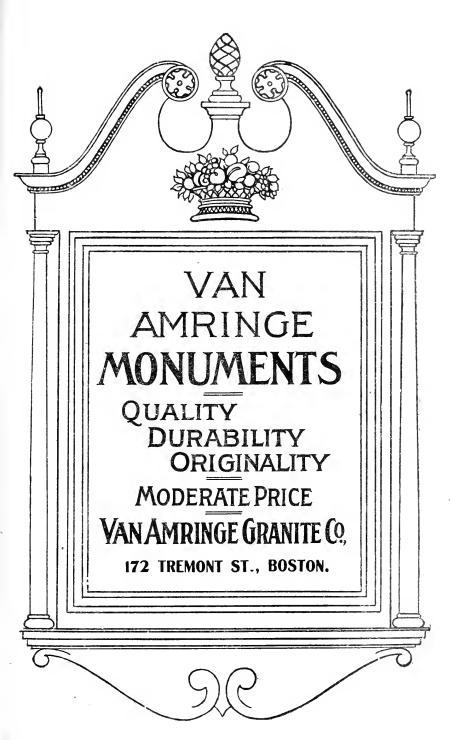
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Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. mon, violinist, conductor, manager, sent a music publisher, one Bland -an auspicious name-to coax him to London, but Havdn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Havdn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only

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thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791,



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The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.



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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

These "Drei Deutsche Tänze" were composed in 1791. The first two are dated "1791, 12 Hornung* zu Wien" (February 12, 1791, at Vienna). They are scored for violins (first and second), basses, two flutes (one interchangeable with piccolo), two oboes, two bassoons, two horns (interchangeable with two post-horns),† two trumpets, kettledrums, and little bells in A, F; E, C; and G. Köchel's Catalogue of Mozart's works (Leipsic, 1862) adds clarinets, and does not mention piccolo, post-horns, or bells. Due correction is made in the second edition.

Mozart's catalogue of his own works numbers only Nos. 1 and 2 as "129." An old copy of this catalogue in the archives of the Vienna Music Society adds the third, which probably was composed for another occasion.

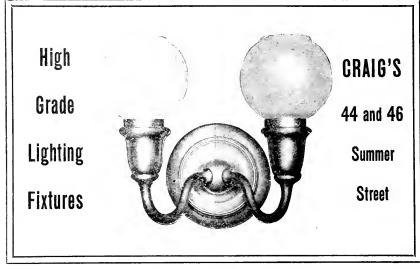
No. 1, D major, 3-4, with trio in D major.

No. 2, G major, 3-4, with trio in G major.

No. 3, C major, 3-4. Trio, "Die Schlittenfahrt" ("The Sleighride"),

*Christian Ludwig, Teutsch-Englisches Lexicon (Leipsic, 1765), defines "Hornung (der)" as follows: "der monat februarius, wenn die hirsche hörnen, february, the season wherein the deers mew, shed or cast their horns."

† The post-horn is the smallest instrument belonging to the horn and trumpet family. It is still used by postilious. By the introduction of the valve system it was developed into the cornert-a-pistons. The instrument originally had a simple metal tube without valves or pistons. In England this tube is generally straight; in Germany it is turned on itself into either a horn or trumpet shape. The tube is from two to four feet in length, and is blown through a cup-shaped or hemispherical mouthpiece. Generally made in the key of C or B-flat, it produces only the natural harmonics of the tube. "Five, or at most six, sounds, forming a common chord, are available, but no means exist for bridging over the gaps between them." Beethoven used a post-horn in C in the twelfth of his "Zwölf Deutsche Tänze," composed in 1795 for a masked ball for the benefit of the Artists' Society, given November 22 or that year in the smaller Redoutensaal in Vienna. The characteristic post-horn flourish was used by Schubert in his well-known song, "Die Post," composed in 1827, and by Felix Weingartner in his singular song—singular by reason of its warring tonalities of voice part and accompaniment—sung in Boston by Mr. Sydney Biden, January 30, 1902.



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F major, 3-4. Coda, C major, 3-4. The post-horns and bells are used in this third dance.

The Ritter Gluck, composer to the Emperor Joseph II., died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor on December 7, 1787, but the thrifty Joseph cut the salary down to eight hundred florins. Mozart once said bitterly that this salary was too high for what he did and too low for what he could do. He at this time was sadly in need of money, as his letters show. In a letter of June. 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl.

Mozart could not reasonably expect help from the emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had



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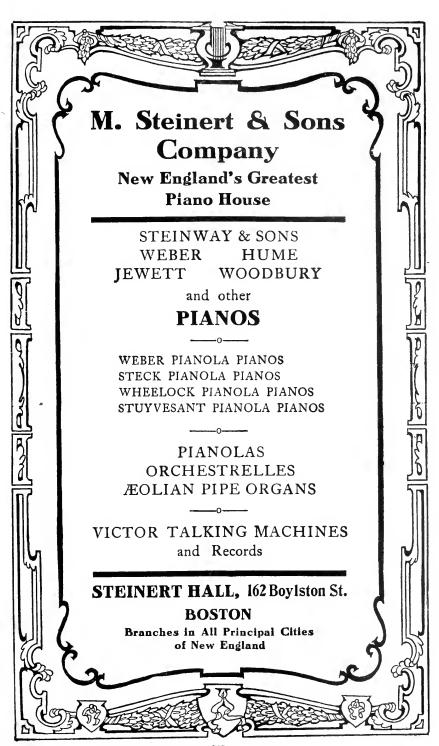
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remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music. He did, however, order dances from him.—in 1788 six "Deutsche Tänze" and twelve minuets, in 1789 twelve "Deutsche Tänze" and twelve minuets. On February 20, 1790, the Emperor Joseph died, and Leopold II. ascended the throne on March 13 of that year.

Mozart himself was fond of dancing. He was fond of masquerades, and Schiedenhofen tells how he entertained the guests at a peasant's wedding by playing the part of a hair-dresser's apprentice. At Salzburg, a gav town, he had little to do with balls, sleigh-rides, and other amusements, for his father had strong prejudices, and the son had little money. At Vienna, Mozart, as other good Viennese, frequented dance-houses, and took partners without a formal introduction. Gossips exaggerated these facts, and thus vexed Wolfgang's father. Mozart's wife told Kelly that her husband, great as was his genius, was "an enthusiast in dancing, and often said that his taste lav in that art, rather than in music." Kellv adds: "He was a remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain. . . . He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best."

Mozart wrote other dances in 1788 and 1789. I have mentioned those he wrote for the masked balls in the Redoutensäle. In 1790



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there were no balls on account of the death of Joseph. In 1791 Mozart wrote for the balls these dances in order: six minuets, six "Deutsche Tänze," four minuets, two country dances, two minuets, the three "Deutsche" played at this concert, six Ländler, a country dance, "Il Trionfo delle Donne." Later in 1791 he composed six country dances and "Ein Deutscher mit Leirer-Trio." A "Leirer" was a man that played on a hurdy-gurdy, or, as the old German dictionary quoted above has it, a "leero-viol," at inns in the country.

These balls, generally masked, were given in the Imperial Redoutensäle, in a wing of the Hofburg, on the right side of the Josephsplatz. Here was originally a theatre. After the Burg Theatre was built (1752), the old Court Theatre was changed into the great and small Redoutensaal, where only concerts and balls were given except certain special court festivals. The public balls were given on all the Sundays of Carnival, on Shrove Tuesday, and on the last three days of the Carnival. People of all ranks and conditions mingled freely, and Joseph II. encouraged this democratic festivity. The dances were minuets, country dances, and waltzes. The waltzes, on account of the great crowd, were danced only by the lower classes. The management of these balls of the opera was generally farmed out together. The court had monopolized the Opera Theatre since 1778 and the Kärnthnerthor Theatre since 1785, and it kept control of them until August, 1794. The Court Theatre director ordered the dance music, and paid only a few ducats for a set of dances. Haydn, Eybler, Gyrowetz, Hummel, and Beethoven, as well as Mozart, wrote music for these balls.

Michael Kelly, the tenor, who sojourned in Vienna for four years ("Ochelly," as Mozart wrote the name, was the Basilio and Don Curzio



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at the first performance of "Le Nozze di Figaro" at Vienna, May 1, 1786), gives in his "Reminiscences" (London, 1826) lively accounts of the social life of Vienna in the eighties. "The people of Vienna were in my time dancing mad; as the carnival approached, gaiety began to display itself on all sides; and when it really came, nothing could exceed its brilliancy. The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement.... The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences. One evening, at one of these masquerades, a well-turned compliment was paid to the Emperor by a gentleman who went in the character of Diogenes with his lantern, in search of a man. In going round the room he suddenly met the Emperor. He immediately made a low obeisance to His Majesty, and, opening his lantern, extinguished the candle, saying, in a loud tone, 'Ho trovato l' uomo' (I have found the man); he then took his departure, and left the ball room. He was said to have been a courtier, but none of the courtiers would admit that he was."

In the third of these "Deutsche Tänze" the trio is entitled "The Sleighride." Kelly's remarks (vol i., pp. 203, 204) explain the reason

* These "Reminiscences" were written by Theodore Hook from material furnished by Kelly.

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of this title: "Another favorite amusement, going forward at this period of the year, is a course des traîneaux, or procession of sledges. These sledges are richly ornamented, and carved with figures of all kinds of monsters, and inlaid with burnished gold, etc. A vast number of carrettas and carts, on the day previous to this singular spectacle. gather snow, and distribute it along the principal streets of Vienna, in order that the sledges may be drawn with perfect security. The effect at night, by torchlight, is like enchantment. I have seen forty or fifty sledges drawn up, one behind the other; in every sledge was a lady seated, covered with diamonds, in furs and pelisses: behind each was a gentleman, as magnificently dressed, driving; before every sledge, were two running footmen, having long poles, with knobs of silver at their ends. The Hungarian Prince Dietressteen, the Grand Master of the Horse, was always the first to lead the traineaux. immense velocity with which these things are drawn is perfectly astonishing: they go on for three or four hours, and the procession, at its close, draws up before the Emperor's palace. The running footmen have costly liveries, and the horses are caparisoned with rich trappings, and large plumes of milk-white feathers; and the spectacle, upon the whole, is very magnificent."

* *

In Mozart's time the waltz as danced commonly in Vienna was called the "Deutsche." It is said that in Germany the waltz was first a form of dance known as the "Langaus." This name was given because the dancer was obliged to dance from one end of a very long room to the other with the fewest turning motions. The Langaus was in the eighteenth century the prevailing dance in the country until its name was lost in that of waltz. The waltz was a favorite throughout Germany after the opera "Cosa rara," by Vicente Martin y

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Soler, was performed in Vienna, November 17, 1786, and drove all thought of Mozart's "Figaro" out of the heads of the Viennese.* The four characters in "Cosa rara," Lubia, Tita, Chita, and Lilla, dressed in black and red, danced on the stage the first waltz. The dance was introduced in society, and, known as "Cosa rara" or "Langaus," was the fashion. The name was afterward changed to "Wiener Walzer."

At that time the waltz, or "Deutsche," as it was frequently called, was an agreeable gliding dance, a more popular "Ländler," a simpler "Schleifer." The first waltz tune is said to have been the folk-song, "O du lieber Augustin" (1670), and another early favorite was "Hab' ich kein Federbett, schlaf' ich auf Stroh." The dance step was sharply marked, and the motive of the short melody was repeated almost measure for measure. The waltz was then in two parts, and each part had eight measures. The Peasants' Dance in von Weber's "Der Freischütz" is an excellent imitation of the old "Deutsche."

Mr. Ludwig Eisenberg says in the chapter, "The City of the Waltz," in his Life of Johann Strauss (Leipsic, 1894), that the "Deutsche" lasted at Vienna far down the nineteenth century; that it was not unlike the "Ländler" of the Bavarian "Schuhplattler," which, as described by others, is a Tyrolese dance in which the performer strikes the uppers of his shoes with his hands. There was much stamping of the measure, and there was ever-increasing jollity.

The form and character of the modern German waltz music are derived from von Weber's "Invitation to the Dance," which was composed as a brilliant rondo for the pianoforte in 1819.

* Mozart introduced an air from "Cosa rara" in the supper music in the opening of the finale of the second act of "Don Giovanni." The music is played by oboes, clarinets, bassoons, horns, and 'cellos. Leporello exclaims while Don Giovanni is eating: "Bravil 'Cosa rara!" and Don Giovanni asks, "Che ti par del bel concerto?"



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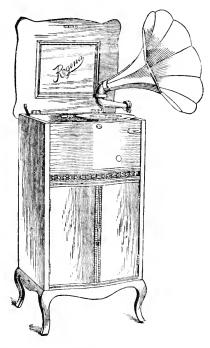
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Certain Frenchmen insist that the waltz is nothing more than the old volte, which, danced by Henry III., was in fact the valse à trois temps. "The description of it given by Thoinot Arbeau in 1589 identifies it with the saltatio duorum in gyrum,* to quote the definition of the waltz in Trévoux's Dictionary." Castil-Blaze says in his book, "La Danse et les Ballets": "The waltz we took from the Germans again in 1795 had been a French dance for four hundred years."

This volte went from Provence to the court of the Valois. Thoinot Arbeau (Tabourot) thus described it: "And you shall return her to her seat, where, put what face on it she may, she will find her shaken-up brain full of swimmings and whirlings; and you will not, perhaps, be much better. I leave you to consider if it be decorous for a young girl thus to straddle and stride, and whether, in this Volte, honor and health be not hazarded. . . . You may pursue the Volte thus through many turnings, whirling now to the right, now to the left."

That the objections of the good canon of Langres were not unfounded may be seen by the long description given of the volte by Ludovic Celler in "Les Origines de l'Opéra et le Ballet de la Reine" (Paris, 1868). Celler, whose real name was Louis Leclerq, says that the volte was a development of the gaillarde. The measure was ternary and the rhythmic beat was binary. The dancer faced the assistant. First movement, a leap on the left foot and a turn so as to present the left shoulder; second, a leap on the right foot and a turning of the back; third, a high leap with joined feet and a showing of the right shoulder. Beginning again this manœuvre and starting with the last position, the dancer came to present his back. Repeating the movements thrice, he was then in the first position; if he performed the series of steps a fourth time, he found himself a beat ahead at the

*The dancing of two in a circuitous course.

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end of the first series, and he faced the assistant with his feet together. Thus he had turned completely around twice. The woman dancer had still more to do. With her partner she made five steps to the right, five to the left to salute. She was then on the right side of the cavalier, who put her on his left, but in passing gallantly to the right of her. He threw his arm about her waist, held her fast, rather high up, so as to bear her weight on his thigh. He placed his right hand at the base of the damozel's torso, below the busk of her corset, raised his burden, pushing forward with the thigh on which the dancer was seated, as it were, and he then executed the movements of the volte. She, to aid him, threw her right arm around his neck, while with her left hand she kept her petticoat quiet. Several turns of the volte were then repeated at pleasure.

Queen Marguerite, wife of Henry IV., was an admirable dancer of the volte. Ronsard described her at her wedding ball, and, personifying her as Charity, wrote:—

Comme une femme elle ne marchait pas, Mais en roulant divinement le pas, D'un pied glissant coulait à la cadence. Le Roy dançant la volte provençalle Faisoit sauter la Charité, sa sœur; Elle, suivant d'une grande douceur, A bonds légers voloit parmy la salle. De marbre exquis taillé par artifice, Sa jambe estoit, ses pieds estoient petis, Tels qu'on les feint à la belle Thétis, Sur fondement d'un si bel édifice.

The male dancer was obliged to exert considerable physical force, and his partner had no easy task. It was often necessary, and indeed the custom, to change the inner garments in the course of the ball:

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witness the story of Henry III., when he was Duke of Anjou, and of Marie de Clèves.

For the sake of the volte the women of the court were coquettish in the matter of highly ornamented garters, and they wore underclothing of gold or silver cloth adorned with cords worked cunningly in purple.

Desrat says that the waltz, incorrectly called the valse à deux temps (two beats) instead of à deux pas (two steps), is of Russian origin. "It should be called the 'two step' waltz because it consists of two steps, danced to a bar of three beats, the time proper to all waltzes. I can speak with authority of the introduction of the Valse à deux pas into France, for it was first taught to my father under the following circumstances: in 1839 the Baron de Nieuken, an attaché at the Russian Legation, was taking dancing lessons from my father. These lessons were given after the fashion then usual, and comprised all the rudimentary exercises, battements, pliés, etc. One evening the Baron was going to a grand ball given by the Comte de Molé, then Foreign Minister, and he expected to dance with some charming Russian He accordingly asked his teacher to practise the steps with him. Great was my father's wrath at hearing him talk of a waltz with two steps, for this seemed to him a manifest contradiction to the three beats of the accepted waltz measure. But he was soon appeared when he saw that his pupil made his chassé by taking the first step to the first two beats and the second step to the third beat. father at once understood that the chassé was composed of one long slow step, and one short quick one. Master and pupil waltzed together amicably, and M. de Nieuken's success was so complete that from this night the aristocracy in a body forsook the Valse à trois temps for that à deux pas."



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Saint-Ibald's recommendation to waltzers may now be pertinently quoted from Vuiller's "History of Dancing":—

En dehors tes pieds tourneras, Et tes jambes également. Haute toujours la tête sera, Et portée gracieusement. Au bras droit ta dame enlaceras, La conduisant solidement. Ta main gauche légère auras, Et ton bras gauche mêmement. Toujours dans ton pas glisseras, Tes deux pieds aussi souplement. Joyeux et gai tu valseras, Sans jamais sauter follement. Trois pas éganx, rhythmés, feras En l'antique valse à trois temps. Du pied gauche tu commenceras, Et du droit suivras lentement. En avant, en arrière, iras, Et ta dame réciproquement. De la mesure esclave seras. Et ta valseuse également. Quand la valse tu finiras, Dame remercieras poliment. Au buffet tu l'amèneras. Et du punch boiras seulement.

Vuillier says that the waltz was first danced on a Parisian stage in the ballet, "La Dansomanie." This "folie pantomime" in two acts was produced at the Opéra the 25th Prairial, year VIII. (June 14, 1800). The ballet was arranged by the Citizen Pierre Gardel, and the music was composed by the Citizen Méhul. Théodore de Lajarte, in his "Bibliothèque musicale du Théâtre de l'Opéra" (Paris, 1878,) a

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most carefully compiled work, does not mention this fact, nor does Arthur Pougin in his "Méhul" (Paris, 1893), although Pougin tells us that Gardel shone as author, dancer, and virtuoso, for during a pas de trois danced by the women he played a violin solo "with an accuracy, method, and style that would have done honor to a distinguished professor." Castil-Blaze, however, in his "Théâtres Lyriques de Paris" (Paris, 1855), says of "La Dansomanie": "The new ballet permitted the introduction on the stage of a dance that was then extremely fashionable in the parlors. The waltz which we had taken from the Germans in 1795 had been for four centuries a French dance: witness the book of Père Aubri, a Cordelier, which is entitled "La Valse d'Enfer et périlleuse." It was a prelude, a forerunner of Victor Hugo's 'La Ronde du Sabbat.' Père Aubri wrote at the beginning of the fourteenth century."

Alfred de Musset, in "La Confession d'un Enfant du Siècle," said of the waltz: "I know nothing more noble, nothing more wholly worthy of a beautiful woman and a young man: all dances in comparison with it are insipid commonplaces or pretexts for the most insignificant conversation"; and Murger characterized the waltz as "Le Pas de charge de l'Amour." It appears that about 1859 the valse à cinq temps was introduced at Paris, but it was abandoned quickly.

* *

The waltz made its way to England about 1812. It was a slow movement in *trois temps*. In 1816 it was danced at Almack's; the wives of foreign ambassadors, the Countess de Lieven, the Princess Esterhazy, the Baron de Neumann, Lord Palmerston, were then famous for their skill, and the Tsar Alexander had danced at Almack's in his tight-fitting uniform. Yet there was opposition to the waltz,

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and this opposition inspired by prudery was voiced by Byron, of all men in the world, in his "Waltz: An Apostrophic Hymn," which was written in the fall of 1812 and published anonymously in the spring of the following year. The poem was not well received, and Byron asked a friend to contradict the rumor that he, Byron, was the author.

But a form of waltz, the Waltz Allemande, was known in England before 1812, as is shown by pictures drawn in 1772 and by a caricature by Gillray, dated 1800, entitled "Waltzer au Mouchoir": "It illustrates an ingenious expedient towards surmounting the difficulty of spanning a waist too ample for the stretch of mere arms."

These are merely notes for a history of the waltz, a dance that has vet to be studied by sociologists. As the waltz was danced in this country in the last seventies, it was an illustration of a famous page of De Quincey:*—

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women flowing through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the ανακυκλησις or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open.

* "Autobiography," pp. 198, 199, vol. i., Edinburgh edition of 1889.

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is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

ENTR'ACTE.

THERESA BRUNSWICK AND BEETHOVEN.

(From the Pall Mall Gazette, November 1, 1893.)

That Beethoven was a very great musician is a fact which none of us would be prepared to deny; that he was the strangest and most eccentric of creatures is a second fact about him over which all his contemporaries

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appear to be agreed; that he was once very much in love, and addressed a series of incoherent raptures to a lady whom he called his "Unsterbliche Geliebte," is a third amiable fact about his existence of which we have all been long aware.

But who was the lady? Was she, as we have often been taught, the person of whom Mr. Eric Mackay sang in impassioned verse—the faithless creature whose faith was never proved,

Who would not change her name for his—Guicciardi* for Beethoven?

Frau Mariam Tenger knows better; and in an amusing little narrative of personal recollections she sets forth her evidence to show that the "Immortal Beloved" was the Countess Theresa Brunswick. And she has excellent authority. The Countess Theresa told her so.

Frau Tenger takes the preliminary step of publishing the letter, or rather letters, which were found among Beethoven's papers after his death, and they certainly do not exactly lead one into extravagant ideas on the subject of Beethoven's literary merit. This is the kind of thing which gets repeated from page to page: "Thy love has made me at once the happiest and unhappiest of men—in these years I should need a monotonous evenness of life—can this be under our circumstances?—Angel, I have just found that the post goes out every day—and I must therefore stop that thou mayest get the letter directly—love me—to-day—yesterday." Further than that sublime point it would be sinful to stray.

Well, come to the point briefly, the Countess Theresa of Brunswick, in a couple of tearful interviews with Frau Tenger, confessed that she was the object of this inconsequent outburst. The evidence seems clear; the telling of it on the first occasion reduced the Countess to a

* Thayer proved to the satisfaction of many that the "Unsterbliche Geliebte" was not Giulietta Guicciardi, afterwards Countess Gallenberg. See, however, Kalischer's "Die Unsterbliche Geliebte Beethovens."—P. H.

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condition of utter prostration, and the Countess was positive about her facts. Yet, despite the pathetic nature of these revelations, it is difficult to read them without smiles. We are abundantly informed of the beautiful nature possessed by the Countess, of her charity, her tenderness, her heroic self-denial, her perfect truthfulness, her wide-reaching sympathies. And yet—to read is to smile.

The little scenes which form the carefully prepared plot of Frau Tenger's case have all a melodramatic fitness, and are full of what our grandfathers would have called sensibility. A casual visitor finds Beethoven with the Countess's portrait in his hands, and shedding over it, betwixt spasmodic kisses, rivers of tears. There is a gorgeously tragic scene, describing how Beethoven slapped the hand of his young pupil and incontinently dashed from the house hatless and coatless; and, further, how the Countess, to the unspeakable horror of all the right-minded domestics of the establishment, flew out of doors similarly attired, with the great man's coat and hat. It is a story which has apparently the profoundest spiritual significance, and from that terrible day the tragic fates of Beethoven and the Countess were sealed.

But perhaps the most touching portion of this delightful book is to be found in those two interviews with Frau Tenger of which we have spoken. The friends had not met for some ten years; Beethoven

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had been dead more than ten years; his reputation and fame were vastly different matters from what they had been; and so—and so—between a sigh and a tear, in a dreamy and meditative voice, the Countess dropped some fatal words about "her dearest one's grave." In a moment Frau Tenger was all ears and all inquiries. Like summer tempest came the storm of reminiscence, the Countess fainted, and Frau Tenger retreated triumphant.

The Countess lay under no ridiculous hesitation for her own part. If she had determined to plunge, she could not have done it more thoroughly and with calmer assurance. In her scheme of love—which we would not venture to contradict—there may have been other minor stars, but she could afford to smile them away out of her superior sky. Her treatment of Guicciardi, the faithless one of Mr. Mackay's immortal poem, is perhaps the most impressive passage of the book; for how should we accuse the Countess Theresa of spite?

CONCERT-ROOM CLAPPING.

BY JOSEPH BENNETT.

(From the Daily Telegraph, London.)

At the Oxford Union, so I have read, the authorities are considering the propriety of substituting the House of Commons cheer for the

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hand-clapping which has hitherto expressed approval. That may be altogether right and proper; I do not know, and at the present moment I do not care, since the point is not that which I am going to dis-But the report from the senior University has, quite naturally, raised a question as to the propriety of hand-clapping in the concertroom. This does appeal to me, so many years have I been a sufferer from the uncouth and barbaric noises by which it is the custom to assure composers and performers that their achievements are approved. I now make it my theme.

When Beethoven lay a-dying, and knew that he was in the grip of the grisly one, he said to those gathered around his bed, "Applaud, friends, the comedy is finished." As a speech in articulo mortis this sounds cynical, but it comes easily into the present argument, and lends its weight to a conclusion that the time to clap hands is not when the comedy is in progress. This fact has for many years been dawning upon public intelligence, which, however, does not yet bask in the full, clear light of day. The time lies within my memory—a time in which approaching radiance was very faintly suggested—when hearers of concert-room music, and, for that matter, the patrons of opera also, did pretty much as they would in the matter of applause. Their liberty was especially manifested during the performance of a concerto, that form of music being regarded as a series of "heats," with intervals

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for repose, wherein the band could play, and nobody be obliged to listen. So at the close of each "heat" applause burst out, and continued at pleasure; but this was not the worst. If the performer, anywhere in the heat itself, executed brilliantly a difficult passage, ancient gentlemen, supporters, say, of the Antient Concerts, and, as connoisseurs, sitting on the small of their back—a favourite connoisseurlike attitude—would place themselves on a broader basis, and cry "Brav'," with the vowel sound open and prolonged in proportion to the merit of the artist's achievement. The noise hardly conduced to intelligent hearing of the music, but the composition in hand was little more than a means to an end, and it did not matter much. We have somewhat changed all that. The concerto now enjoys a fair chance of being heard as a work, not merely as a vehicle for display, and connoisseurs of the present period keep down the "Brav'," even when it lies heavy on the stomach, and, repressed, is as a damper to the spirit. But the connoisseurs to whom I have referred above have left the scene and uttered their cry for the last time. Dear old fellows! they had as good a conceit of themselves as have their present successors, but "sceptre and crown must tumble down."

"The sun, that measures heaven all day long,
At night doth bait his steeds the ocean waves among."

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Tremont Temple, Boston,

early in the fall of 1908.

Fancy is quite ready to supply with more or less amusing incidents the time when concert-room applause will be put down, and some more refined procedure set up. Last Saturday, at the Crystal Palace, I found myself hoping, through nearly three hours at a stretch, that the time in question would be short. It was difficult to understand the audience, many thousand strong, who came out, as I thought, to hear "Elijah," paying homage to that prince of oratorios the more heartily because so many Mrs. Partingtons are striving with ragged mops and inadequate brooms to sweep its record off the sands of time. As it seemed to me, the thousands had no such intention. They came out, apparently, to hear certain eminent artists, and, I must presume, the great chorus also, but nothing more. How do I know that? I know it because Mendelssohn intended the orchestral passages which serve as ritornelli, or as connecting links, between number and number. to be at least audible, and they were not audible. The moment a singer reached his final note twenty thousand hands struck in, and "with harsh din, broke the fair music." It was pitiful. One could have wept at the thought that here was an audience of Londoners in the twentieth century. That was fact; for comfort I must fall back upon fancy, and get what is possible out of that airy nothing. Suppose hand-clapping to be rigorously put down in our temples of music, treated as no less criminal than brawling in church, what would become of the claque? "Claque!" say you; "there is no such thing nowadays." Is there not? Then I wonder how the following letter came to be written:-

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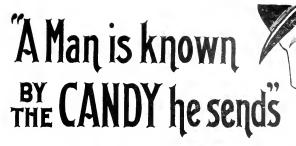
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That looks like, and in point of fact is, an authentic business document, but no necessity exists for written evidence on the matter in As regards what goes on in London opera houses at the present time, it is not for me to speak with a show of authority, inasmuch as I have ceased to frequent them, but in other seasons the existence of an organised claque was obvious to every man with eves and ears. Many of its members I know well by sight, and knew also where to look for them in the house. They were scarcely a prepossessing lot, but they honestly earned their money, although the men might have been better employed than in raising and keeping up the "harsh din" which passed, with complaisant reporters, as the voice of public At Covent Garden, in the old days, the amphitheatre claque practically ruled the house, dispensing recalls and encores, to say nothing of the interjected "Brav'," as per tariff and agreement, the proverbially cold audience looking on lethargically. In concertrooms the conditions of manufactured approval are different and the machinery is less obvious, but the work goes on in ways that are sometimes ingenious, and, on occasion, of apparently lamb-like innocence. But ever there is noise, to the lessening of which it would seem that the resources of civilisation are inadequate.

In what light artists look upon present conditions is another ques-

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.
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tion altogether. It may be that they would resist by all the means in their power any proposal of reform. If so, I confess that much might be urged on their behalf. Audible applause is as the breath of their life, and without it they would consider that life scarcely worth living. The greater the uproar, the more they are pleased; if it rises to frenzy, they respond with thrills of ecstasy. They may, in theory, favour the abolition of encores, but I never knew one who carried that theory into practice, not even Sims Reeves. He posed as a reformer, but generally had an encore song in his wallet. On the other hand, I have known many artists openly invite the "honour"—a process raised by Madame Scalchi, the popular operatic contralto, to the dignity of a fine art. She would linger long upon the stage, with bows and smiles, and ever, as the fire of public enthusiasm showed signs of dving down, would the singer stir it up again by taking two or three little steps to the front and beginning another series of bows and smiles. 'Twas all graceful and winning, but, oh, the weariness of poor critics, who saw their scanty time for writing a notice filched in fragments. Passing from the artists, I am not sure that the abolition of handclapping would draw much support from the public. Many of them enjoy the exercise. There was a man near me at the Crystal Palace last Saturday who would make an excellent chief of a claque. began his preparations for clapping several bars before the close of a piece, laying down his book, opening a broad expanse of palm, and throwing back his fingers in nervous anticipation of coming delight. At the last note of the artist the hands came together with a noise like that of a clapper in a wheat-field, and the man was happy. am painfully aware that to suggest the stoppage of such an apparently exhilarating exercise is to offer a counsel of perfection. all events, is free from custom and common-law bondage, and can be

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employed in conjuring up ideal conditions for the hearing of music,—conditions in which there is no place for discordant noises. Then the orchestra, save, perhaps, when an Eastern potentate is present, tunes out of hearing; then the voice of the programme-seller is not heard; then the enthusiasm which gives birth to shoutings remains in the labouring breast of the enthusiast; the hands of the clapper move not, and the gentle goddess of the divine art is all in all. "Pooh, pooh," exclaims the matter-of-fact reader, "this is sheer, impossible nonsense!" All the same, the conditions are just those which will prevail at the Gloucester Festival next September. (This article was published before the Festival of September, 1907.—Ed.)

Symphony in B-ff, at major, No. 4, Op. 60, Ludwig van Beethoven (Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us. But the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunswick, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunswicks, he found that he loved Theresa and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Theresa. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count

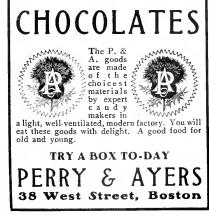
* See "Beethovens unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in this programme.book.





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Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which he said that he had been obliged to sell the symphony which he had composed for him and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince



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Lobkowitz's. The concert was for the benefit of the composer. The Journal des Luxus und der Moden published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the Allgemeine Musikalische Zeitung wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and

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rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's* rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en si bémol majeur (B dur) composée et dediée à Monse le Comte d'Oppersdorf par Louis Van Beethoven, Op. 6o. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

* *

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* *

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz, still the prince of critics.

* Anton Eberl (1766-1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the Intelligenz-Blatt of the Allgemeine Musikalische Zeitung, April, 1809, Col. 35.

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"Here Beethoven abandons wholly the ode and the elegy,"-a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we except the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the other more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord



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of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

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"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

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it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

**

Von Weber, in his "Künstlerleben," spoke slightingly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Von Weber, who put this tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the Allgemeine Musikalische Zeitung referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

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At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815-16, a local critic wrote to the Allgemeine Musikalische Zeitung: "It seems to me that the great master in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for Figaro: "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis," Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for

the first time, November 24, 1849.



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SATURDAY EVENING, JANUARY 25, at 8 o'clock.

PROGRAMME.

R. Strauss								. "Till Eulenspi	egel ''
Schelling				Suite	Fant	astini	ıe for	Pianoforte and Orc	hestra
Schemig	•		•						
Chausson	•	•			•	Sym	phoni	c Poem, "Viviane,"	Op. 5

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		PK	.OG1	AM						
ı.	SCHERZO, E-flat minor, Op. 4									. Brahms
2.	OLD ENGLISH SONGS:									
	"Should he upbraid"									. Bishop
	"As when the Dove"			Ari	a fro	m Ha	andel'	s "A	cis a	nd Galatea"
	Pastorale									. Carey
3.	"DES ABENDS"									Schumann
9	MAZURKA									. Chopin
	NOCTURNE									. Chopin
	WALTZ									. Chopin
4.	"THE BROOK SINGS"									. Henschel
	HIGHLAND BALOO .									Hopekirk
	"THE LITTLE RED LARK									. Old Irish
	THE KERRY DANCE .									. Molloy
5.	BALLET MUSIC FROM "R	OSA	AMO	ND"				Sc	hub e	rt-Fischhoff
-	ÉTUDE EN FORME DE V	ALS	E							Saint-Saëns
6.	FOUR SONGS FROM "AN .	APR	IL F	IEAF	RΤ"				Clou	gh-Leighter

"When Spring awakes"

"A Little Maiden loves a Boy"
"The World is Full of April"

"You and I and April"

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PROGRAM

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ELUDE IN D MAJOR FROM "WELL-TEMPERED CLAVICHOR ÈME, Op. 32, No. 1	,	. Scriabine
EGENLIED		
OCTURNE Op. 48, No.1		

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PROGRAMMES

First Concert, Friday Afternoon, February 21, at 3

Gretchaninow . . . Trio, Op. 38 (first time)
Grieg . . . Sonata for Violin and Piano
Mozart . . . Trio

Second Concert, Monday Afternoon, March 16, at 3

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PROGRAM, JANUARY 23

HERMANN GOETZ	•		٠.		Symphony in F major, Op. 9
SAINT-SAËNS .				Concerto fo	Pianoforte in G minor, No. 2
BIZET					. Overture, "Patrie"

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Quartet in F major, Op. 135				Beethoven
Quartet in D major, Op. 27				Sinigaglia

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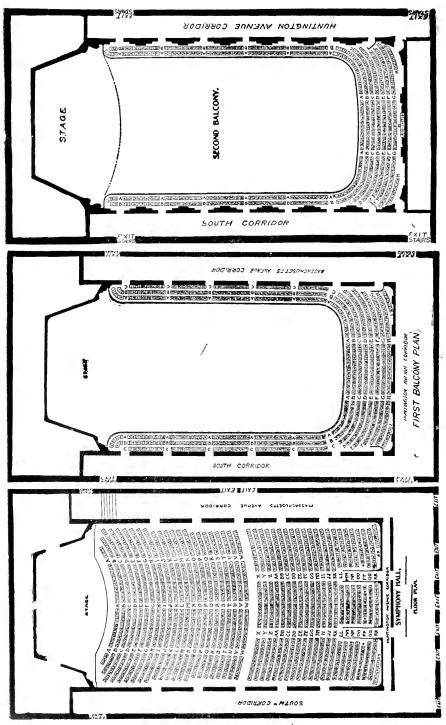
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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed again by the same orchestra, November 25, 1899, and January 6, 1906, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss

conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, roguish manner," or, as Mr. Krehbiel suggests, "in the style of oldtime waggery," and this view is in all probability the sounder. hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [Schelmenweise] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the

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"poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old Volksbuch of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the Allgemeine Musik-Zeitung of November 8, 1895, and as it has been published frequently in programme-books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a programme-book of these concerts. The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (des Volksthümlichen) pervades

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the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). quietly and gradually becoming more lively, it is at first heard against a tremulo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the milieu is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly-murmuring and extended tremulo for

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172 Tremont St., Boston Opp. Boylston St. Subway Station the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glis-

sando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentu-

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WASHINGTONS! CORNER OF WEST. ated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are



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* *

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

** *

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns ad lib.), three trumpets (with three additional trumpets ad lib.), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* *

These musical works have been founded on the pranks of Till:— "Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

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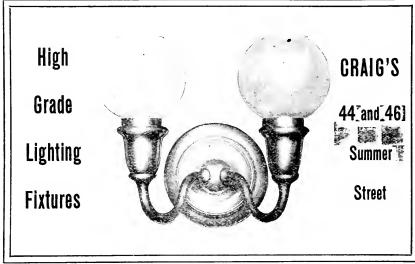
"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler

(Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Bussard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lubeck, in 1353 or 1350. true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the



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fourteenth century, and that Murner, in writing his book, made use of

an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there too is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet, Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A cure's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance, and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw

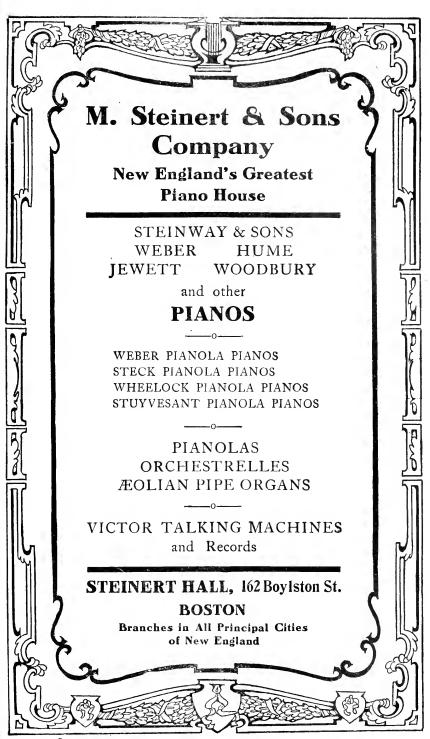




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ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general: Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called

the *uylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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"Symphonic Legend" was performed for the first time in 1903 at Warsaw.

Mr. Schelling played in Boston for the first time at a concert of the Boston Symphony Orchestra, February 25, 1905 (Schumann's Concerto in A minor). He gave recitals in Jordan Hall, March 2, 11, 1905, and on March 14 of that year he played at a Kneisel Quartet concert Saint-Saëns's Piano Quartet in B-flat major, Op. 41.

The Fantastic Suite was composed in 1905–1906. It was orchestrated in 1907. The first performance was at the Konzertgebouw, Amsterdam, October 10, 1907. The composer was the pianist, and

J. W. Mengelberg conducted.

The suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, harp, tambourine, kettle-

drums, pianoforte and strings.

Allegro marziale, F-sharp minor, 3-4.* There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed: the pianoforte has the rhythmic figure and the strings play the theme. There is a subsidiary theme for the clarinet. An intermediary section follows with little solos, with fresh material and with passage-work for the pianoforte. Dominant of D major. The interhide leads to the announcement of the second theme (pianoforte), cantabile. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other wood-wind instruments; the pianoforte trill goes into the wood-wind instruments and takes up

* 1 am indebted to the composer for the analytical sketch of his suite.-P. H.



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the first theme. The second motive is again heard with countertheme, and is elaborated by wood-wind instruments. The first theme is now played by all the wood-wind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda. based on the first theme. The movement ends in F-sharp major.

II. Scherzando e molto leggiero, B major, 6-8. There is a characteristic rhythmic figure for the wood-wind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterward in the trio, and there is a new theme for the violins. Trio, B major, Andantino, 5-4. This trio is practieally a duet for English horn and pianoforte.

III. Intermezzo: Adagio, D-flat major, 4-4. The first theme is hinted at by wood-wind instruments, and then announced by the pianoforte. This theme is a long and expressive one. There is a cadenza for the pianoforte. The English horn and the bass elarinet

have important parts, and the ending is piano.

IV. Virginia Reel:* Molto vivace, G-flat major, 2-4. The first theme is built on "Dixie." The preluding measures have the rhythm of "Dixie," and the theme is given out by the pianoforte and finished by trumpet and horn. This theme is varied, enlarged, etc. The second theme. D-flat major, poco meno mosso, is brought forward with the first (oboe and pianoforte), and it ends in D-flat with a fermata.

*"A reel is a lively dance, chiefly associated with Scotland, usually danced by two couples facing each other, and describing a series of figures of eight." The Oxford English Dictionary says of the derivation of the word: "Perhaps the same word as preceding [reel, substantive, a whirl or whirling movement]. Gaelic righil. ruithil, etc., commonly given as the source, is probably from Lowland Scottish." The first mention of the word in English literature was about 1585. Some say the dance is of Celtic origin; others, that it came from Scandinavia. It is a Danish national dance as well as Scottish. The principal point of its movements is the circular form. A "foursome reel" is performed by two couples; a "sixsome reel" is performed by three couples. Louis d'Egyille says there are two tempi chiefly used in Scottish dancing,—the quick or reel tempo and the slow or strathspey tempo. The strathspey is named after the valley of the Spey. In the pure reel the same number of measures is danced both in reel and "setting" parts. In the famous Reel of Tulloch, "after the first 'reel' part, a series of 'setting' to partners takes pace as follows: the couples 'set' four bars, then, each grasping the other by the rear part of the arm with the right hand, turn to the left in two bars, then change hands, dancing two bars the reverse way, the men meet in the centre and set as before, the partners resting, and thus alternating to the end."

Francis Peacock, dancing-master of Aberdeen,—he died in 1807,—says the tunes "are divided into two parts, each consisting of four bars, which severally contain four crotchets or eight quavers"; and these notes are alternately a dotted quaver and a semiquaver, the bar frequently terminating in a crotchet.

The Virginia reel is thought by some to be derived from the old English country dance, Sir Roger de Coverley, for which music, with directions for the dance, was published as early as 1685.

Coverley, for which music, with directions for the dance, was published as early as 1685.

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major, meno mosso. The "Dixie" theme is played by the pianoforte, and the melody, "Old Folks at Home," the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G-flat. In the final section there is a free use of the third theme, built on "Old Folks at Home." The three themes are brought together, and there are passing allusions to "Yankee Doodle." The coda is a wild reel. "Yankee Doodle" is heard from wood-wind instruments. The characteristic figure of "Dixie" is heard till the end.



Daniel Decatur Emmett, the author of the words and melody of "Dixie," was born October 29, 1815, at Mount Vernon, Ohio, and he

died there June 28, 1904.

His grandfather fought in the Revolutionary War under Morgan at the Cowpens, and his father, a blacksmith, was a soldier in the War of 1812. Dan helped his father at the smithy, had a little schooling, played the fiddle, and at the age of thirteen was a compositor in a newspaper office. At the age of fifteen or sixteen he wrote "Dan Tucker." A year later he enlisted in the United States Army as a fifer, and he learned to drum. He served his time, and then travelled with circus bands, and he also in side tents gave "sketches," which consisted of his own songs and dances. Early in 1843, or as some say 1842, he organized a string quartet, with violin, banjo, tambourine, and bones, and named it the Virginia Minstrels.* This organization appeared first at the Chatham Theatre in New York and afterward in the chief cities of the country. The costume consisted of white trousers, striped calico shirt, and blue calico coat with prodigious swallow-tails. company went to London and appeared at the Adelphi Theatre. met with bad luck and Emmett returned to New York.

I have before me as I write a little pamphlet of fifteen pages entitled: "Songs of the Virginia Minstrels: A Correct Edition of the Celebrated Songs of the Virginia Minstrels. Originally Composed and Sung by

*His first associates were F. M. Brower, William Whitlock, and R. W. Bellham.

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them at their Concerts." It was published in Boston in 1843 by Charles H. Keith, of 67 Court Street. With the exception of "Miss Lucy Long" and her "Answer," all the songs were "composed by old Dan Emmit" (sic). The titles are "Twill Nebber Do to Gib It up so, Mr. Brown," "Old Dan Tucker," "Gwine ober de Mountain," "Boatman's Dance," "My Old Aunt Sally," "The Fine Old Colored Gentleman," "O Lawd, Gals, Gib me a Chaw Terbakkur."

Why "Old Dan" and why the spelling of Emmett with an i and one t? Was Emmett, at the age of twenty-eight, called "Old Dan" be-

cause he had written "Old Dan Tucker"?

In 1857 Emmett joined Bryant's Minstrels. He was engaged to act and to compose Negro songs and walk-arounds. It is said that after he came back from England he had only short and profitless engagements at music halls. "While at work one day enlarging his repertory, he was joined by three friends also out of an engagement, and Emmett suggested that they give Nate Howe, then manager of the old Amphitheatre on the Bowery, a little surprise. Consenting at once, all four secured various instruments and started for the theatre, where Howe stood in the hallway. Surrounding him, they played and sang 'Lucy Long, Walk 'Round' in the most approved Negro style. Howe at once saw the point. 'Boys,' he said, 'you've made a hit; keep it up.'" This story may or may not be true. Emmett, however, as a member of Bryant's Minstrels, was valued for his ability to compose walk-rounds.

I now quote from Mr. Gustav Kobbé's interesting book, "Famous American Songs," published in 1906 in New York:—

On Saturday night, September 17, 1859, after the performance, one of the Bryants told Emmett that a new walk-around was wanted in time for rehearsal on Monday. The minstrel replied that while the time was very short he would do his best. That night after he reached home he tried to hit upon some tune, but the music wouldn't come. His wife cheerily told him to wait until morning; he should have the room to himself so that he could work undisturbed, and when he had finished the walk-around he could play it for her as sole audience. If she liked it, the Bryants would, and so would the average listener.

Next day was rainy and dismal. Some years before, Emmett had travelled with a circus as a drummer. In winter the warm Southern circuit was a popular



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route with circus people, and those who were obliged to show North would say when the cold weather would make them shiver, "I wish I was in Dixie." The phrase was in fact a current circus expression. On that dismal September day, probably the beginning of the equinoctial, when Emmett stepped to the window and looked out, the old longing for the pleasant South came over him, and involuntarily he thought to himself, "I wish I was in Dixie." Like a flash the thought suggested the first line for a walk-around, and a little later, the minstrel, fiddle in hand, was working out the melody, which, coupled with the words, made "Dixie" a genuine song of the people almost from the instant it was first sung from the stage of Bryant's Minstrels, then at 472 Broadway, New York, on the night of Monday, September 19, 1859.

Emmett himself, a little over a year before his death, told the same story to a reporter of the Banner of Mount Vernon,* but he prefaced the story as follows: "I remember when a boy with the circus that the performers always spoke of Dixie land when winter approached and the season for a tour in the South drew near. This came to be a part of the circus vernacular, and grew from the conflict which was then already being fomented on the slavery question. A man named Dixie owned a great plantation on Manhattan Island. When he was compelled to abandon slavery, he took his estates to Maryland, and thereafter, when a slave-owner was compelled to leave the North, it came to be remarked that he was going to Dixie's land. this the term grew until it lost all its provincialism. . . . The original manuscript of the song was stolen from me years ago, and I never obtained any clue to its whereabouts. I have heard that a Confederate society in the South has it, but I don't believe it, as I have a letter of request from nearly every society there for the manuscript."

The song originally began with a verse which was omitted at the

performance:—

Dis worl' was made in jiss six days,
An' finish'd up in various ways;
Look away! look away! look away!
Dixie Land!
Dey den made Dixie trim and nice,
But Adam call'd it "Paradise."
Look away! look away!
Dixie Land!

* For this and other information I am indebted to Mr. J. V. V. Elder, assistant postmaster of Mount Vernon, Ohio.—P. H.

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Mrs. Bryant at the rehearsal was afraid that these lines might offend some. The minstrels were careful to avoid anything that might give offence. The song as sung and now generally known begins:—

I wish I was in de land ob cotton,
Old times dar am not forgotten;
Look away! look away! look away!
Dixie Land!
In Dixie Land whar I was born in,
Early on one frosty mornin',
Look away! look away! look away!
Dixie Land!

Chorus.

Den I wish I was in Dixie! Hooray! Hooray! In Dixie's Land we'll take our stand, to lib an' die in Dixie. Away! away! away down South in Dixie. Away! away! away down South in Dixie.

The stanzas which followed were changed a little from time to time, and were finally as follows:—

Ole missus marry "Will-de-Weaber";
Willum was a gay deceaber;
Look away! look away! look away!
Dixie Land!
But when he put his arm around her,
He smiled as fierce as a forty-pounder.
Look away! look away! look away!
Dixie Land!

His face was sharp as a butcher's cleaber;
But dat did not seem to greab her;
Look away! look away! look away!
Dixie Land!
Ole missus acted de foolish part,
And died for a man dat broke her heart;
Look away! look away! look away!
Dixie Land!

Now here's health to de next ole missus, An' all de gals dat want to kiss us; Look away! look away! look away! Dixie Land!

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But if you want to drive 'way sorrow, Come and hear dis song to-morrow; Look away! look away! look away! Dixie Land.

Dar's buckwheat cakes an' Injin batter, Makes you fat or a little fatter; Look away! look away! look away! Dixie Land!

Den hoe it down an' scratch your grabble.
To Dixie's Land I'm bound to trabble;
Look away! look away! look away!
Dixie Land!

Mrs. Emmett suggested "Dixie" as a title for the song, and her husband adopted it. The song was published in 1860 by Firth, Pond & Company, of New York, as No. 1 of six of "Emmett's Inimitable Plantation Songs, written and composed for Bryant's Minstrels of New York by Dan. D. Emmett":—

No. 1. I wish I was in Dixie's Land.

No. 2. Old K-y-Ky.

No. 3. Billy Patterson. No. 4. Wide Awake.

No. 5. John come down the Hollow.

No. 6. Go-way-Boys.

For the copyright of "Dixie" Emmett received five hundred dollars. His receipts for all his other songs put together amounted to about one hundred dollars.

In the spring of 1861 Mrs. John Wood was playing in "Pocaliontas" at the New Orleans Varieties Theatre. A Zouave march was introduced in the last scene, for which a tune was wanted. Carlo Patti, the conductor of the orchestra, finally decided on "Dixie." The Zouaves marched on, led by Susan Denin singing Emmett's song. The audience was mad with enthusiasm; the song went over the South; it was arranged for a quickstep; it was played before Pickett's charge at Gettysburg. "Thus the anomaly was presented of a song written and composed by a man who was born in the North, and who, as a



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matter of fact, sympathized with the North, becoming the war song of the South."

General Albert Pike wrote words to the tune, and they were published in the *Natchez Courier*, April 30, 1861. They began:—

Southrons, hear your country call you! Up, lest worse than death befall you! To arms! to arms! to arms, in Dixie.

Others wrote verses.*, Hence the statement that Emmett was not the author and composer. Not only did some attempt to rob him of the honor: he was denounced by many at the North for disloyalty.

Emmett left the minstrel shows on account of his age, and also because the changes in the character of the performances made him useless.† He went back to Mount Vernon, where he lived in a little shanty. He chopped wood; worked in his garden patch; raised chickens; sat in the sun and read his Bible. A set of prayers was found among his manuscripts. One of them was a grace before meals. Mr. Kobbé says: "Its appropriateness to his own humble circumstances is one of the most touching examples of unconscious pathos I know of. It does not, after the usual manner of such prayers, thank the Lord for his 'bounty,' but 'for this frugal meal, and all other meals Thou hast permitted me to enjoy during my past existence.'"

Emmett was persuaded when he was eighty years old (1906) to go on a tour with Al. G. Field's minstrel show as a figure-head. "But when at the first performance the orchestra struck up 'Dixie' he rose and, with old-time gestures and in a voice tremulous with age, sang the song." He was made much of in the South, but one tour was enough. "It was 'too much of the same thing for an old man," and he did not leave Mount Vernon again. The Actors' Fund of America gave him a

"I wish I was in the land of cotton, Cinnamon seed, and sandy bottom."

The other verses are Emmett's with slight changes.

 \dagger He left the stage in 1888. For some years before he left, he lived in Chicago and played as a musician in various theatres. For a time he conducted a concert hall.

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^{*}For the words of twenty or more poems set in the South to Emmett's tune, see "A Collection of 'Dixies' published by the Alabama Department of Archives and History" (Opelika, Ala., 1905). A poem—"original words"—by J. Newcomb, published at New Orleans in 1860, begins:—

small stipend. Requests for autographs came, and were frequently accompanied with money. His last public appearance was in 1900 in a

minstrel show given by the lodge of Elks at Mount Vernon.

Emmett was exceedingly temperate throughout his life, and, strange to say, he never used tobacco in any form. He was married twice, and his second wife was with him when he died. "One of the last requests made by the aged minstrel man," says the Banner, "was that he be buried in his full dress suit, the one which he wore when touring the country with the Al. G. Field's minstrels." The Mount Vernon City Band played "Dixie" when the body of Emmett was lowered into the grave.

* *

"OLD FOLKS AT HOME."

Stephen Collins Foster, the poet and composer of "Old Folks at Home," a melodist of rare talent, to whom the United States is chiefly indebted for its folk-songs, was born at Lawrenceville, now a part of Pittsburgh, Pa., on July 4, 1826. At the American Hotel, New York, in January, 1864, he fell sick of the ague and fever. He arose one day, in a weak condition, and, while washing himself, fainted and fell across the wash-basin, which broke, and cut a gash in his neck and face. He lay on the floor, insensible and bleeding, till he was discovered by a chambermaid. When he recovered his senses, he asked to be taken to a hospital. He died at Bellevue Hospital, January 13, 1864.

The story of the origin of "Old Folks at Home" is told by Foster's brother Morrison in his "Biography, Songs, and Musical Compositions

of Stephen C. Foster'' (Pittsburgh, 1896):—

"One day in 1851, Stephen came into my office, on the bank of the Monongahela, Pittsburgh, and said to me, 'What is a good name of two syllables for a Southern river? I want to use it in this new song of "Old Folks at Home." I asked him how Yazoo would do. 'Oh,' said he, 'that has been used before.' I then suggested Pedee. 'Oh, pshaw,' he replied, 'I won't have that.' I then took down an atlas from the top of my desk and opened the map of the United States.

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We both looked over it and my finger stopped at the 'Swanee,' a little river in Florida emptying into the Gulf of Mexico. 'That's it, that's it exactly,' exclaimed he delighted, as he wrote the name down; and the song was finished, commencing, 'Way Down Upon de Swanee Ribber.' He left the office, as was his custom, abruptly, without saying another word, and I resumed my work. Just at that time he received a letter from E. P. Christy, * of New York, who was conducting very popular Negro Melody Concerts, asking him if he would write a song for Christy which the latter might sing before it was published. Stephen showed me the letter and asked me what he should do. I said to him, 'Don't let him do it unless he pays you.' At his request I drew up a form of agreement for Christy to sign, stipulating to pay Stephen five hundred dollars for the privilege he asked. forwarded to Christy and return mail brought it back duly signed by the latter. The song happened to be the 'Old Folks at Home.' was in this manner that Christy's name came to appear on the first edition of the 'Old Folks at Home.' Stephen sent the manuscript to his publishers, Firth, Pond & Co., who paid him and his heirs the royalty. The publishers furnished Christy an advance copy of the song before publication."

Way down upon de Swanee Ribber,
Far, far away;
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

Chorus.

All de world am sad and dreary
Ebrywhere I roam,
Oh! darkeys, how my heart grows weary,
Far from de old folks at home.

*Edwin P. Christy was born in 1815. He retired from the minstrel stage with a fortune in 1854. In a state of temporary insanity he jumped from the second story of a building in New York City, and died from his injuries on May 21, 1862. His insanity is said to have come from the fear that he might some time lose his money.—P. H.

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All 'round de little farm I wandered
When I was young,
Den many happy days I squandered,
Many de songs I sung.
When I was playing wid my brudder,
Happy was I;
Oh! take me to my kind old mudder,
'Dere let me live and die,

One little but among de bushes,
One dat I love,
Still sadly to my mem'ry rushes,
No matter where I rove.
When will I see de bees a humming,
All 'round de comb?
When will I hear de banjo tumming,
Down in my good old home?*

Foster's father was a prosperous merchant, a man of unusual public spirit and generous patriotism, as shown in the War of 1812. He

* Compare this expression of homesickness with William B. Yeats's "The Lake Isle of Innisfree":-

I will arise and go now, and go to Innisfree, And a small cabin build there, of clay and wattles made; Nine bean-rows will I have there, a hive for the honey-bee, And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

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moved to Allegheny town, when after several terms in the Legislature he was appointed first collector of canal tolls at Pittsburgh. He was largely instrumental in procuring the passage of the bills for the construction of the Pennsylvania Canal. Stephen spent the most of his life at Allegheny. He was a sweet-natured, gentle boy, who preferred rambling in the woods to the discipline of the school-room. several years at the academy, he studied more diligently with a clergyman, who gave attention to instruction in Latin and Greek. As a little boy he learned, unaided, to play the flute and the flageolet. Later he studied the piano with Henry Kleber, of Pittsburgh, and others, and he became a pianist of considerable ability. He also studied intently the works of masters, especially those of Mozart, Beethoven, and Weber. He wrote at Athens for the college commencement his first piece, the "Tioga Waltz," for four flutes. He was then thirteen years old. After a year at Athens, he returned home, entered Jefferson College at Canonsburg, and became proficient in French and German.

His first song that was published, "Open thy Lattice, Love," was written when he was sixteen. He wrote only the music. In 1845 he began to write the songs that made him famous. "The Louisiana Belle" and "Old Uncle Ned" were composed for a club of young men who met twice a week at the Foster house to practise part-songs. The next year he went to Cincinnati to help as book-keeper a brother who was in business there, and in Cincinnati he wrote "O Susanna." Returning from Cincinnati in 1848, he studied music and the languages. About this time he composed "Nelly was a Lady," and offers began to come to him from publishers. Firth, Pond & Company, of New York, were the first to make a fixed contract with him, and they paid him a royalty of three cents for each copy printed and a certain sum for every song he wrote. Married in 1850, he went to New York to live, but homesickness came upon him, and he suddenly left the city. arrived late at night and was not expected. When he rang the bell his mother was awakened and knew his footsteps on the porch. She arose immediately and went down herself to let him in. As she passed through the hall she called out, 'Is that my dear son come back again?' Her voice so affected him that when she opened the door she found

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65 Temple Place, Boston, Mass. 321 Westminster St., Providence, R.I. him sitting on the little porch-bench weeping like a child." He did not leave home again until after the death of his father and mother in 1855. In 1860 his publishers persuaded him to make New York his dwelling-place. He wrote the verses and music of over one hundred

and sixty songs.

He was a slender man, not over five feet and seven inches in height, but well proportioned. His features were regular and striking. His nose was almost aquiline; his lips were full. His eyes and hair were very dark. Well informed, he was a good listener in conversation. He was sensitive, yet physically courageous, as was shown more than once. He was fond of improvising, and, a baritone, he sang his own melodies with a plaintive sweetness. He wrote his own verses, because, as he thought, "the difficulty of harmonizing sounds with words" made this necessary. He was simple in his tastes. "His companions were seldom ever musicians. Outside of his own studies and performances he seemed to prefer to get away from music and musical topics. But he was very fond of the society of cultured people and men of genius in walks entirely different from his own." The later years of his life were clouded by an uncontrollable passion for strong drink, and he was often shabby or squalid in his appearance. His wife lived with him only a few years.

For an interesting study of the man in connection with his songs see "Stephen C. Foster und das amerikanische Volkslied" by Dr. Martin Darkow, of Philadelphia, published in Die Musik (Berlin and

Leipsic), the second number of May, 1905, pp. 268-280.

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Mr. O. G. Sonneck, in his "Bibliography of Early Secular American Music" (Washington, D.C., 1905), says (p. 170): "Yankee Doodle: Neither the literary nor the musical history of this humorous patriotic song is clear. By tradition rather than by force of evidence the words are generally attributed to Dr. Shuckburg,* a surgeon in the army of either General Abercrombie or General Amherst; but when or where the tune originated remains an unsolved problem. This much, however, is certain: Yankee Doodle—see, for instance, Andrew Barton's opera, 'The Disappointment'-was popular in our own country for at least a decade before the Revolutionary War. Consequently all theories claiming that the air was imported by Hessians or others during our struggle for independence must be refuted. For an interesting glimpse into the labyrinth of conjectures surrounding the origin of 'Yankee Doodle,' consult Mr. Louis C. Elson's 'National Music of America' (1900). Though the tune became very popular, it did not appear in print in our country until about 1800, whereas Mr. Frank Kidson has traced it in English publications as far back as 1775 or 1776."

Mr. Elson, in his "National Music of America," acknowledged the aid of Mr. Albert Matthews, of Boston, in compiling the data concerning "Yankee Doodle," and he expressed the hope that Mr. Matthews would

write a monograph on the subject.

The verses of Andrew Barton's "The Disappointment; or, The

*The doctor, who spelled his name "Shuckburgh," is supposed to have written the verses in camp in 1755 on the eastern bank of the Hudson, a little south of the city of Albany.—P. H.

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Force of Credulity—a new American comic opera of two acts" were published in New York in 1767. Mr. Sonneck says of this pamphlet: "Distinctly a libretto for a ballad opera, and probably the first written in our country. The coarse but very witty and clever libretto contains eighteen songs with the names of the 'Airs' to which the words were to be sung. Air IV. is 'Yankee Doodle,' a fact which overthrows all theories that connect the musical history of our jolly patriotic song with the War of the Revolution." This opera was not produced. The Pennsylvania Gazette of April 16, 1767, made an announcement of a performance of "The Mourning Bride," and added: "N. B.—'The Disappointment' (that was advertised for Monday), as it contains personal reflections, is unfit for the stage." In this opera, Raccoon, "an old Debauchee," sings to the tune "Yankee Doodle":—

Oh! how joyful shall I be, When I get de money, I will bring it all to dee, etc.

Mr. Matthews tells me that a second edition of this opera was published at Philadelphia in 1796. There is a copy in the Boston Public Library. In this copy Raccoon sings the same song, but there is no mention of the tune "Yankee Doodle." Mr. Matthews adds: "There are all sorts of peculiarities and queer things about Yankee and Yankee Doodle, but the entire omission of any reference to 'Yankee Doodle' in the 1796 edition of the opera is one of the most singular."

Mr. Matthews also writes to me: "For a decade or so I have been furnishing—or rather trying to furnish—inquirers with information

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about 'Yankee Doodle,' but I have never actually printed anything." Referring to conclusions of certain other writers, Mr. Matthews says that he disagrees with several of them. "However, I don't know that it makes much difference, for, after all, the only certain conclusion about both 'Yankee' and 'Yankee Doodle' is that we really know nothing about the origin of either. . . . Since writing Mr. Kobbé, one new piece of evidence has turned up. At that time I had not found the word 'Yankee' before 1765. A year or so ago I ran across a letter written in 1758 or 1759 in which the American provincial troops were alluded to as 'Yankees.' This is important, for it proves that the word 'Yankee' was associated with Americans before the period of the Stamp Act, and it tends very materially to modify my scepticism about the Shuckburgh story."

Mr. Matthews has kindly permitted me to see copies of his letters

written in 1905 to Mr. Kobbé.

THE

It has been said that the first period of the melody "Yankee Doodle" has been used in Holland from time immemorial. This last statement may be questioned. Mr. Matthews in Holland found a volume of "Nederlandsche Baker—en Kinderrijmen" with music. The preface was dated 1894. This book contained the song, "Daar komt Pauwel Jonas." Mr. Matthews called on Dr. G. J. Boekenoogen, of Leyden, who owned a book of manuscript tunes dated 1788, and among them was "Pauwel Jonas." This "Pauwel Jonas" was no other than our own John Paul Jones. "Dr. Boekenoogen told me that the air is familiar in Holland; that, for instance, it was known to his mother; that the air in the MS. book may date from 1788, but he hesitated

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to assert that it was of earlier date. Now it is of course well known that when Paul Jones won his celebrated victory over the Serapis and the Countess of Scarborough on September 23, 1779, he took his prizes to the Texel, where he arrived October 3. For certainly twelve years, and doubtless for a longer period, the air of 'Yankee Doodle' had been familiar in England and in the American colonies. Down to the memorable morning of the 19th of April, 1775, the air was apparently not to the taste of the American colonists. When, however, on the morning of that day, Earl Percy marched with reinforcements out of Boston to the tune of 'Yankee Doodle,' and when, later in the same day, the British troops returned to Boston much the worse for wear, the air began to be taken up by the colonists themselves. In composing a song about Paul Jones, what more natural than that the air of 'Yankee Doodle' should have been chosen? In my opinion, the evidence points strongly to the conclusion that 'Yankee Doodle' originated in England, and that it found its way from England and America to Holland—and not from Holland to England or America." Matthews saw at the British Museum a copy of "Nederlandsche Baker—en Kinderrijmen" with a preface dated June 8, 1871, and another copy with a preface dated July, 1872, but "Pauwel Jonas" was in neither edition. "Hence it was introduced somewhere between 1872 and 1894. . . . A long account of the Paul Jones songs will be found in De Navorscher (1853), iii., 38-40."

Mr. Matthews also says: "I have a suspicion that the tune was for some unfathomable reason associated with George Grenville and the Stamp Act (1765).... I feel certain that 'Yankee Doodle' was not played at the capture of Yorktown, and I question very much whether

it was played at Saratoga on the surrender of Burgovne."

"Yankee Doodle," an original American air, arranged with variations for the pianoforte, was advertised in a Baltimore newspaper in

August, 1796.

The Public Library of the city of Boston has a copy of "Yankee Doodle" with variations by James Hewitt, organist of Trinity Church, Boston, published at New York (180[?]). There have been many concert variations of the air for various instruments. Rubinstein's

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air and variations has the opus number 93 (No. 2). Vieuxtemps's "Souvenir d'Amérique, sur 'Yankee Doodle,'" for violin, has the

opus number 17.

For further discussion of the origin of "Yankee Doodle" see "Hail Columbia, the Flag, and Yankee Doodle," by William T. R. Saffell (Baltimore, 1864); "Origin of 'Yankee Doodle'" by B. J. Lossing in Littell's Living Age for 1861; "Monogram (sic) on our National Song, 'Yankee Doodle," by Elias Nason (Albany, 1869).

"VIVIANE," SYMPHONIC POEM, OP. 5 ERNEST CHAUSSON
(Born at Paris in 1855; died at Limay, June 12, 1899.)

"Viviane" was performed at a concert in the Cirque d'Hiver, Paris, March 30, 1884.* Pasdeloup and young composers whose works were performed were the conductors. The programme included Dupare's symphonic poem, "Lénore," a Prélude by S. Lambert, pieces for the clarinet by the Vicomtesse de Grandval, scenes from "La Mort de Cléopâtre" by Camille Bénoit, Vincent d'Indy's "Le Camp de Wallenstein" (first time), Saint-Saëns's Morceau de Concert for violin and orchestra (first played in 1880), Symphonic Fragments by Périlhou. These pieces were chosen by the Committee of the "Société Nationale de Musique," which was founded in 1871, to bring forward the works of young French composers. From 1871 to 1884 the society gave about

*Chausson's score bears a dedication to Miss Jeanne Escudier, and there is this note: "Société Nationale de Musique, March 31, 1883." I find no record of a performance of the symphonic poem on that date. The Paris music journals of 1884 and French critics speak of the date given above as that of the first performance.

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"L'ÉLOGE DE LA MÉTHODE BERLITZ N'EST PLUS À FAIRE" (The Berlitz method is beyond the need of praise.) Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123. SEND FOR CIRCULAR.



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one hundred and fifty concerts to a limited audience. The assistance of Pasdeloup was asked, and in 1884 he gave the use of his hall and orchestra.

Chausson rewrote and reorchestrated his "Viviane." The chief music journals of Paris at that time were hide-bound in their conservatism, chauvinistic, and ready to shriek at "the influence of Wagner." The only mention of "Viviane" was as follows: "We heard a 'Viviane' that might be a 'Lénore,' and a 'Lénore' that might be a 'Viviane."

"Viviane" in revised form was first performed at a Lamoureux concert January 29, 1888. The first performance in the United States was at Chicago (Theodore Thomas), October 22, 1898. The first performance in New York was by the Philharmonic Society, December 9, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, February 1, 1902.

* *

The score has this preface:-

Viviane and Merlin in the forest of Brocéliande. Love scene.

Trumpet-calls. Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep, and binds him with blooming hawthorns.



The forest of Brocéliande, or Brecheliant, is the forest known to-day as Paimpont. It is on the highway from Rennes to Brest. In this forest is the Fountain of Baranton, which in old times was endowed with marvellous and miraculous properties, and even now it is supposed to foretell an approaching storm by dull moaning. In this forest once

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lived the hermit Éon de l'Étoile, a gentleman of Brittany who believed himself to be the Messiah, the judge of the quick and the dead. belief was founded on the resemblance of his name to the word "Eum?" in the final sentence of exorcisms, "Per Eum qui indicaturus est vivos et mortuos." Many followed him, and they preferred death at the stake to denial of their master. The Archbishop of Rheims arrested him and brought him before the council of that city. **Éon** was thrown into prison in the year 1148, and there he soon after died.

Chausson's symphonic poem is founded on an Armorican legend. paraphrase the tale as told by Villermarqué.

Arthur went to Gaul to deliver the king of Little Brittany and put Berry under the dominion of the Bretons, and Merlin followed him. After the deeds were done, Merlin took leave of Arthur for a time, and went homeward through the great forests. He assumed the shape and dress of a young student. Finally he came to the forest of Brocéliande, and there he found a spring, which was visited by a young maiden who lived in a dwelling near by. Her mother was the fairy of the valley, and she had endowed her daughter with these gifts: she would be loved by the wisest man in the world; he would obey all her wishes, and he could never force her to obey his; she would learn from him whatever she wished to know. And the name of this maiden was Viviane, "which means in the Chaldean language, 'I shall do nothing." Pleased with her at first sight, he showed her many strange and wonderful things: he commanded proud processions to pass by for her amusement; he said the word, and gardens smiled before her; and then he left her for a year with the promise to teach her all that he knew.

Merlin returned on the eve of Saint John's Day. She was more "Her skin was so fresh, so white, so smooth!" beautiful than ever.

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And he was well-nigh mad with love. He taught her how to make water run where none ran before, to change her form at will, to put to sleep whomever she pleased. "He taught her then this secret and many others: our Lord God wished it thus."

Again Merlin left her to join Arthur; but he often visited Viviane, who knew him only as a fair youth. The king would miss him, and, send messengers; but his call would be in vain.

The hermit Blaise knew the secret of Merlin, and urged him to keep far from the forest. Merlin answered: "I shall never have the courage to abandon her. Yet I know that once near her I shall never have the strength to come back to you."

The hermit said: "Why do you go, if you know what is to happen?"

"I go because I gave her my promise. I love her with such a love that I cannot hold myself back. It is I, I alone, that gave her this power, and I shall enlarge it. She shall know all I know: I could not, I cannot, I do not wish to defend myself."

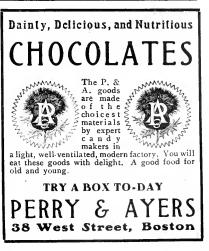
-The good hermit held him for one mad, and began to weep. He embraced him, and Merlin went away; and he too wept at leaving his

dear master.

Viviane had pondered many ways of keeping Merlin as her own. 'This time she caressed him as she had never done before. She said: "I wish this Garden of Joy to stay here as it is, forever; that we might live here always, we two; that we should never grow old, never leave each other, never cease to love in full happiness." And Merlin told her how to do this.

They sat one day beneath a bush of hawthorn, in the shade, on the green grass, and the head of Merlin was on the knees of Viviane. She passed again and again her hands through his hair, until he slept. Then she arose and turned nine times her scarf around the bush of blossoming hawthorn, and cast nine spells, which Merlin had taught her. Then she took her seat near him, and put again his head upon her knees, and she thought it all had been only play, and that there was really no bewitch-

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ment. But, when Merlin opened his eyes and looked about him, forest, garden, bush of hawthorn, all had disappeared, and he found himself in a castle of enchantment, on a bed of flowers, prisoner to the love of Viviane.

"Ah, Viviane!" he cried, "I shall think you purposed to deceive me,

if you now ever go from me!"

"Sweetheart," said Viviane, "how could you think so? How could I ever leave you?"

And she kept her word to him.

Tennyson represents Merlin in melancholy mood, leaving Arthur's court and sailing in a little boat till he touched Breton sands. Vivien followed; "but he mark'd her not. She took the helm and he the sail." "And, then she follow'd Merlin all the way, Ev'n to the wild woods of Broceliande." But the Viviane of the French legends is not the Vivien of Tennyson, and the Vivien of Tennyson is not the "Nimue" of Sir Thomas Malory. With the Vivien of Tennyson we now have nothing This treacherous and malignant wanton was not in Chausson's mind, nor is she in the true Arthurian legends. Mr. George Saintsbury says in his discussion of the Merlin stories ("The Flourishing of Romance and the Rise of Allegory"): "It is proper to say that the earliest versions give a much more favorable account of the conduct and motives of the heroine than that which Malory adopted, and which Tennyson for purposes of poetic contrast blackened yet further." Nor is this the only instance of Tennyson's deliberate distortion of the legends. "It cannot be too often repeated that Arthur, not even in Malory a 'blameless king' by any means, is in the earlier and original



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Merlin is introduced suddenly in Malory's story, as though he were shot into attention through a trap-door. According to Geoffrey of Monmouth he had been the court magician, a prophet of war, dynasties, weather, a general adviser. Malory tells us that Merlin "fell in a dotage on the damosel that King Pellinore brought to Court and ever she made Merlin good cheere till she had learned of him all manner thing that shee desired; and hee was so sore assorted upon her that he might not be from her. And so upon a time it happed that Merlin shewed to her in a roche where as was a great wonder, and wrought by enchauntment which went under a stone. So by her subtile craft and working, she made Merlin to goe under that stone to let her wit of the mervailes there, but she wrought so there for him, that he came never out, for all the craft that he could doe. And so she departed and left Merlin." She was one of the damosels of the Lake "which hight Nimue."

Now in the older and French versions Merlin, a creature of monstrous and incredible birth, was at first the Celtic Mercury, who performed the functions of Mercury. Hermes, Toth. Later he was bard, warrior, savant, prophet. Viviane, which is a corrupted form of Niniane, was a wood fairy, more beautiful than snow-necked swan, whose home was in the Forest of Brocéliande. She symbolized beneficent Nature. Merlin, the old seer that knew the future as well as the past, was willing, yea, eager, to enter within the magic circle which he had taught her. He knew what his fate would be. He longed to give her this assurance

that he would never leave her.

There are many variations of the main idea: that Viviane was gentle and beneficent, that Merlin was not an unwilling or a deceived victim. It is no more necessary to examine here at length these variations than



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it would be to discuss whether the Arthurian legend is Celtic (Welsh or Armorican), French, or English, or at least Anglo-Norman. They that wish to read the French view of Merlin should consult Paulin Paris's "Romans de la Table Ronde" (vol. ii.). "Myrdhinn, ou l'Enchanteur Merlin," by the Vicomte Hersart de la Villermarqué, is entertaining; but the author is often untrustworthy and purely imaginative in "statements of fact" and conclusions.

This symphonic poem is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, three bassoons, four horns, two trumpets, two trumpets behind the scenes, three trombones, tuba, kettledrums, big drum, little antique cymbals * in F on the fifth line of the treble staff and C, the fifth above, cymbals, two harps, and strings.

There are at least two operas founded on the story of Merlin and Viviane,—Goldmark's "Merlin," Vienna, November 19, 1886 (New York, January 3, 1887, with Alvary and Lilli Lehmann as the two

*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of broaze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Loeffler, Debussy, and other modern composers have made use of antique cymbals.

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chief characters); and Rüfer's "Merlin," Berlin, February 28, 1887. Pugno's ballet "Viviane" (Eden Theatre, Paris, October 28, 1886) is founded on an old legend, but Merlin is not introduced; the part of Viviane, the last daughter of the water and the last of the druidesses, was taken by Cornalba, the dancer.

**

Hans von Bülow was anxious in 1858 to write an opera based on the story of Merlin, and he hoped to have a libretto from Richard Pohl. See Hans von Bülow: Briefe, vol. iii., pp. 177, 178, 186, 187, 274, etc. (Leipsic, 1898); and "Briefwechsel zwischen Franz Liszt und Hans von Bülow" (Leipsic, 1898). He wished Pohl to read Immermann and Schlegel with reference to the story of Merlin. Bülow wrote to him that his own life and health depended on this opera. is the man who has an idée fixe and lives on it!" He had no wish, no will, to compose anything else. "A pianoforte trio, for example. What incentive, what inspiration is there in making such a work? Worse than Beethoven would one surely make it-not so as Mendelssohn, not so as Schumann, also not so as Berwald or Franck* or Volkmann, from this and that critical standpoint which one has reached. But an opera—figures—human beings—demigods, a Satan? What mad pleasure!" In the same letter to Pohl, written at Zurich, July 24, 1858, Bülow said: "Above all, not too many episodes. If Klingsor or Guinevere be dropped out, it will be better than with them.

* Von Bülow and Liszt were interested in César Franck's pianoforte trios even in the fifties -P. H.

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Vivien could be left out, if Guinevere should be interesting, that is, if her appearance were reduced to a minimum. Not too many changes of scene—but first of all have the story ready. Afterwards we can cut, mould, transpose—only first we must have the framework."

In the fall of 1859 von Bülow wrote to Peter Cornelius that his librettist (Pohl) was keeping him waiting and that he could not begin

composition until he had the whole libretto.

* *

Ernest Chausson was riding a bicycle down a hill on his estate at Limay, June 12, 1899. The bicycle escaped his control, and his head

was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect, coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henry Duparc, Pierre de Bréville, Charles Bordes. With them he labored in every way for musical righteousness as it appeared to them.

* *

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These compositions by Chausson have been performed in Boston:— Symphony in B-flat major, Op. 20, Boston Symphony Orchestra, January 20, 1906.

"Viviane," Boston Symphony Orchestra, February 1, 1902.

Pianoforte Quartet in A major, Op. 30, Kneisel Quartet, February 9, 1903 (Mr. Spanuth, pianist); January 9, 1906 (Mr. Ganz, pianist).

"Poème," for violin and piano (composed for violin and orchestra), Op. 25, April 25, 1904 (Mr. Hugh Codman, violinist, and Miss Jessie Davis, pianist).

"Hymne Védique," for chorus and orchestra, Boston Orchestral

Club, April 18, 1905.

"Chant Nuptial," for female voices and pianoforte, Choral Art Society, December 13, 1906.*

"The Halls of the Atrides," for female voices and pianoforte, from

"Hélène," Thursday Morning Club, March 14, 1907.

"Poème de l'Amour et de la Mer," in three movements, for voice and orchestra, Mrs. R. J. Hall's orchestral concert in Jordan Hall, January 21, 1908 (Mrs. Elizabeth Schaup, soprano).

A few of Chausson's songs have been sung here in public: "Les

Papillons," Mme. Alexander-Marius, March 9, 1904.

Chausson contributed occasionally to literary reviews. Favorable instances of his generous yet discriminative critical spirit are his essay on César Franck (Le Passant, March, 1887); "Fervaal" (Mercure de

France, April, 1897).

"The works of Franck," he wrote, "are not made to be enjoyed after dinner, in the midst of persons who talk, and dilate with emotion only at a ritenuto. To understand them, as all works of art worthy this name, it is necessary to have the sense of beauty and an elevated taste. His music no more belongs to what is called in society 'the artistic accomplishments' than do the fugues of Bach, the quartets of Beethoven, the tragedies of Æschylus, or the poem of Dante.'

*I understand this chorus was sung at a private concert of the Thursday Morning Musical Club the season before.

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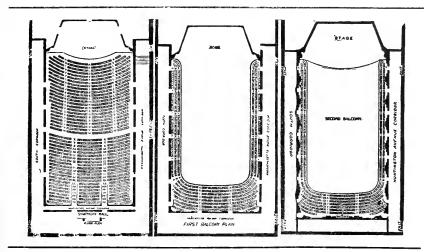
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PROGRAM

R. Strauss

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Saturday Afternoon, February 1, at 3

PART 11.

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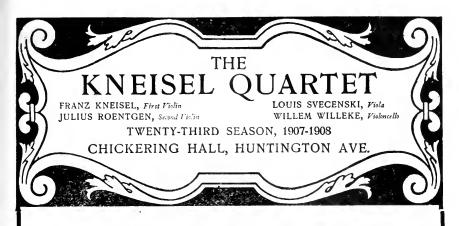
t. Sonate, Op. 24, for violin and pianoforte, Emil Sjögren, Miss Collier and Mr. Lang.

2. "Farewell to Tvindelhougen" (from "Reminiscences of Field and Fjord"), "Morning-den," "Mother-sorrow," Edvard Grieg; "Snow," "In the Sunshine," Sigurd Lie—Miss Wood.

3. Romance in E minor, Christian Sinding; Mazurek, Cavatina, Tor Aulin; "Perpetuum Mobile," Ottokar Novåcek,—Miss Collier.

4. "Autumn Evening," "Was it a Dream?" Jan Sibelius; "A Tarn lies Hid in Forest Deep," Christian Sinding; "Sing, Sailor, Oh," "Spring Louging," Eylvind Alnaes,—Miss Wood.

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FIVE CONCERTS

TUESDAY EVENINGS

at 8.15 o'clock

NOVEMBER 12, 1907

DECEMBER 10, 1907

JANUARY 14, 1908

FEBRUARY 18, 1908

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PROGRAM OF FOURTH CONCERT

.Quartet-Satz in C minor Schubert Strauss, R. . . . Sonata in F, Op. 6. Piano and 'Cello . Quartet in C-sharp minor, Op. 131 Beethoven .

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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Communication Chatabase Cuito for Orchastra

PROGRAMME.

Chadwick .			Symphonic Sketches: Suite for Orchestra	
II.	Jubilee. Noël. Hobgoblin. A Vagrom I	B a llad.	First time at these concerts	
Gluck . Recitative, "Wretched one, what have I done?" and Aria, "I have lost my Eurydice," from "Orpheus and Eurydice"				
Saint-Saëns .		٠	"My Heart at thy Dear Voice," from "Samson and Delilah"	
Goldmark .			. Overture, "In the Spring," Op. 36	

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Miss JEANNE GERVILLE-RÉACHE,

Of the Manhattan Opera Company, New York.

There will be an intermission of ten minutes after the Gluck selection.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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This suite contains four movements, which are intended to be played consecutively, but may be performed separately if it is thought more expedient. The movements are entitled "Jubilee," "Noël," "Hobgoblin," "A Vagrom Ballad."

"Jubilee" and "Noël" were composed in December, 1895; "A Vagrom Ballad" bears the date February, 1896; "Hobgoblin" was

composed in the summer of 1904.

"Jubilee," "Noël," and "A Vagrom Ballad" were played in various cities during the spring trip of the Boston Festival Orchestra, led by

Mr. Mollenhauer.

"Noël" was also played at the Forty-sixth Annual Festival of the Worcester County Musical Association, at a concert in Worcester, October 2, 1903.

"Jubilee" and "A Vagrom Ballad" were played for the first time in Boston at a Chickering Production Concert, March 23, 1904. Mr.

Chadwick conducted his pieces.

"Hobgoblin" was performed for the first time at Mr. Chadwick's

concert in Jordan Hall, Boston, November 21, 1904.

The "Symphonic Sketches," dedicated to Frederick S. Converse, were published in 1907. They are scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, military drum, bass drum, cymbals, triangle, tambourine, xylophone, harp, strings.

Jubilee: Allegro molto vivace, A major, 6-4. The movement

has this motto:-

JUBILEE.

No cool gray tones for me! Give me the warmest red and green, A cornet and a tambourine, To paint MY jubilee!

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For, when pale flutes and oboes play, To sadness I become a prey; Give me the violets and the May, But no gray skies for me!

D. R

The movement opens with a jubilant theme for full orchestra. After the full exposition a still more characteristic and strongly-rhythmed motive appears (4-4, bass clarinet, bassoons, violas, and 'cellos). A "patting Juba" horn-call introduces a contrasting, suavely melodic motive (C major), which is developed. There is a return of the first jubilant expression, A major, 6-4, which is followed by the cantabile theme (now in F major). After a crescendo, built on the first and chief theme, a few measures for wind instruments (piano) lead to a section (assai tranquillo, 2-2) of an expressive and lyrical nature, which is followed by a final presto in the mood of the opening.

II. Noël: Andante con tenerezza, D-flat major, 3-4. There is this

motto:--

Through the soft, calm moonlight comes a sound:
A mother lulls her babe, and all around
The gentle snow lies glistening;
On such a night the Virgin Mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.

-Translation.

When "Noël" was performed at the Worcester Festival, the programme book said: "It is reasonably described," to use the composer's words, 'by the title, *i.e.*, a little Christmas song. The curious might discover, perhaps, a coincidence in the fact that Mr. Chadwick's younger son is named Noël."

"Noël" (derived from the Latin *natalis**), a word shouted or sung as an expression of joy, originally to commemorate the birth of Christ, appeared in English in the thirteenth century as "nowel." For an interesting study of the Noël see "Dictionnaire de Plain-Chant et de Musique d'Église," by Joseph d'Ortigue, in the Abbé Migne's "Nouvelle Encyclopédie Théologique" (Paris, 1853).

* Yet some writers, as Nicod, pretend that the French took the word from Emmanuel: "Noël ou Nouël, per aphaeresim canunt Galli pro Emmanuel, id est nobiscum Deus."

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The Danza . . . George W. Chadwick
Oh, let Night speak of me
George W. Chadwick

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This movement is a nocturne, built on a theme first sung by the

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III. "Hobgoblin": Scherzo capriccioso, Allegro vivace, I major, 3-4. The motto is Shakespeare's "that shrewd and knavish sprite called Robin Goodfellow."

The composer did not have in mind any expression of fairyism. He had in mind the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

Those that Hobgoblin call you, and sweet Puck, You do their work, and they shall have good luck.

Richard Grant White says in a note to "A Midsummer Night's Dream": "Until after Shakespeare wrote this play 'puck' was the generic name for a minor order of evil spirits. The name exists in all the Teutonic and Scandinavian dialects; and in New York the Dutch have left it in a form—'spook,' meaning a ghost or spirit—known to all who are Knickerbockers by blood or birth. The name was not pronounced in Shakespeare's time with the u short. Indeed, he seems to have been the first to spell it puck, all other previous or contemporary English writers in whose works it has been discovered spelling it either powke, pooke, or pouke. There seems to be no reason to doubt that Shakespeare and his contemporaneous readers pronounced it pook: The fact that it is made a rhyme to 'luck' is not at all in variance with this opinion, because it appears equally certain that the u in that word, and in all of similar orthography, had the sound of oo."

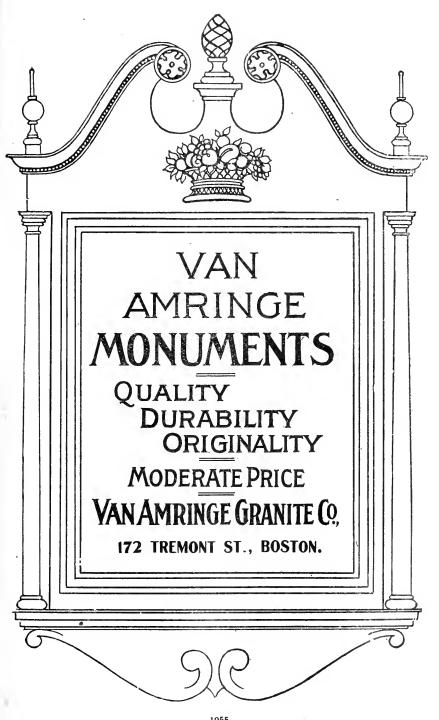
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Burton, in his "Anatomy of Melancholy," makes a puck a separate demon, will-o'-the-wisp. In Ben Jonson's "Sad Shepherd" he appears as Puck-hairy. In "Hudibras" he figures as "good Pug-Robin." See Heywood's "Hierarchie," Lib. IX.:—

In John Milesius any man may reade
Of divels in Sarmatia honored
Call'd Kottri of Kibaldi; such as wee
Pugs and hobgoblins call. .Their dwellings
In corners of old houses least frequented bee,
Or beneath stacks of wood; and these convented
Make fearfull noise in buttries and in dairies,
Robin good-fellowes some, some call them fairies.

"Hobgoblin" is compounded of "hob" (a familiar or rustic variation of the Christian name Robert or Robin) and "goblin." The original meaning of "hobgoblin" was a mischievous, tricksy imp or sprite, another name for Puck or Robin Goodfellow. The meaning, "a terrifying apparition, a bogy," was a later one.

Measures of preluding introduced by a horn lead to the first capricious and chief theme of the scherzo. A second theme is derived from the opening horn call. The trio section, un poco più moderato, begins

with a theme announced by bassoons, umoristico.

IV. A Vagrom Ballad: Moderato alla Burla, 2-4. The motto is:—

A tale of tramps and railway ties, Of old clay pipes and rum, Of broken heads and blackened eyes And the "thirty days" to come.

After a short prelude with a cadenza for the bass clarinet (ad lib.) a strongly-rhythmed song is sung (A minor), which is interrupted by a fanfare of trumpets with military drum. Clarinets and violas start a tramp's ditty. The development of a figure leads to the quotation by the xylophone of a familiar phrase from the subject of Bach's great organ fugue in G minor. The motto is the best explanation of the movement. Near the end, after a fanfare, crash, and fermata, there is a section in highly dramatic contrast, lento misterioso. A cadenza, quasi recit., for bass clarinet, leads to the exultant close, molto vivace, A major, 6-8, 2-4, with a syncopated prestissimo.

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Miss JEANNE GERVILLE-RÉACHE was born in the South of France. She studied in Paris with Mme. Rosine Labordel* and Criticos, but the wishes of her family delayed her first appearance in opera, which was finally as Orpheus in Gluck's opera at the Opéra Comique, Paris, December 20, 1899. At this theatre she created the part of Catherine in Erlanger's "Juif Polonais," April 11, 1900 (Victor Maurel was the original Mathis), and on April 30, 1902, the part of Geneviève in Debussy's "Pelléas et Mélisande." She sang frequently in concerts in Paris. She took the part of Orpheus in Gluck's opera at the Monnaie, Brussels, January 19, 1904, and at Covent Garden, London, June 28,

She came to New York last fall as a member of the Manhattan Opera House Company, and made her first appearance there as the Blind Mother in "La Gioconda," November 4, 1907. She impersonated Carmen for the first time in New York, November 13, and on December

9 she took the part of Anita in "La Navarraise."

*Rosine Laborde was born at Paris, March 30, 1824. She died at her house in Chézy-sur-Marne, September 1, 1907. Her name was Rosalie Henriette Bediez, but she called herself Rosalie Villaume until her marriage, in 1843, with Dur, called Laborde, a tenor, when her name was Rosine Laborde. She took lessons of Grognet and Mocker, then studied at the Paris Conservatory, and took a first prize for solfge in 1847. She studied afterward with Piermarini, and made her début at the Opéra Comique, Paris, December 10, 1840, as Isabelle in "Pré-aux-Cleres." She signed a contract for three years, but there were disputes, and she went to the Théâtre des Italiens, where she appeared January 18, 1844, as Amaltea in Rossini's "Moise." In 1842 she went to Ghent, and in May, 1843, to the Monnaie, Brussels, where she remained until 1848. In 1848 she and her husband came to New York. For a singular story of their adventures there, see the first chalpter of Max Marctzek's "Crotchets and Quavers." In 1850 she returned to the Opéra, Paris, and for seven years remained there. She then sang in North and South America, Spain, Italy, Russia, Germany, In 1866 she returned to Paris, and left the stage to teach. Her chief pupils were Marguerite Priola, Emma Calvé, Marie Delna, Jeanne Mérey, Adée Leander-Flodin, and Sylva. Her "Méthode de Chant" is dedicated to Calvé. cated to Calvé.

Mme. Laborde sang in Boston for the first time at a Philharmonic Concert, January 13, 1849. Her husband also sang. Her first appearance in Boston in opera was at the Howard Athenæum, January 18, 1849, as Lucia. Her husband was the Edgardo. She also appeared that year at the Howard as Adina, January 24; Norma, January 29; Linda, February 5; and Amina, February 12. There were repetitions of all the operas in which she sang.

operas in which she sang.

She visited Boston again in 1858-50. She was then heard here as Marguerite of Navarre, December 14, 20, 1858; Rosina, December 21; Isabella, in "Robert le Diable," December 24, 27, 1858, May 27, June 3, 1859; Norma, December 25, 1858, January 3, May 24, 1859; Amina, December 28, 1888; Marta, December 31, 1858, January 4, May 10, 1859; Zerlina, in "Don Giovanni," May 25, 1919 4, 1850; Lucia, May 30, 1850; Elvira, June 1, 1850. In 1858 Brignoli and Carl Formes were in the company, and Theodore Thomas was the first violinist of the orchestra. In 1850 Mmes. Gazzaniga and Adelaide Phillips were her colleagues, and one of the male singers was Sbriglia, more celebrated in after years as a teacher.

A biographical sketch of Mme, Laborde by Félix Jahyer was published at Paris in 1003.



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RECITATIVE, "Wretched one, what have I done?" and Aria, "I have lost my Eurydice," from "Orpheus and Eurydice."

CHRISTOPH WILLIBALD, RITTER VON GLUCK

(Born at Weidenwang, in the Upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

"Orfeo ed Euridice," opera in three acts, text by Raniero de' Calzabigi, assisted by Gluck, music by Gluck, was performed for the first time at the Hofburg Theater in Vienna, October 5, 1762. The cast was as follows: Orfeo, Gaetano Guadagni;* Euridice, Marianna Bianchi; Amore, Lucia Clayarau.

In 1774 Gluck was commissioned to rearrange the opera for the Académie Royale de Musique, Paris, for there were reasons why it could not be performed in its original version. The first performance at the Opéra, Paris, was on August 2, 1774. The translation of the libretto into French was by Moline,† The cast was as follows: Orphée, Joseph LeGros; Eurydice, Sophie Arnould; l'Amour, Rosalie Levasseur. Mmes. Guimard and Hainel and Messrs. Vestris and Gardel danced in the ballet.

*Guadagni, a male contralto, one of the most celebrated singers of the eighteenth century, was born at Lodi about 1725. He began his career about 1747 at Parma. In 1754 he sang in Paris with success. Returning to Italy, he pleased Gluck by his performance in "Telemacco" (Rome, 1750), and he engaged him for Vienna and his "Orico." Guadagni afterward shone in London, Munich, Berlin. In 1777 he made Padua his home, sang there for several years at the Church of Saint Anthony, and dein 1707. As a singer, he was distinguished for intelligence, emotion, and docility. He was a master of expression in recitative. Earning large sums of money, he was noted for his generosity and for the general nobility of his character.

† Pierre Louis Moline was born at Montpellier about 1740. He died at Paris in 1820. He left the law to be a dramatic author. In the Revolution he was secretary to the National Convention. He wrote dramas, comedies, opera librettos, vaudevilles, "sans culottides," and intermezzi. He was an industrious and fertile writer, without talent, without imagination.



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The air sung at this concert is for Orpheus and is in the third act. Orpheus, bringing Eurydice up from the lower world, disobeyed the command of the gods, and let her see his face. She faded immediately from his grasp and was carried back to Hades.

The recitative begins immediately after her disappearance:—

Malheureux! qu'ai-je fait? Et dans quel précipice m'a plongé mon funeste amour? Eurydice! Elle ne m'entend plus, je la perds sans retour. C'est moi qui lui ravis le jour. Loi fatale! Cruel remord! ma peine est sans égale. Dans ce moment funeste, le désespoir, la mort, c'est tout ce qui me reste

C major,* Andante con moto, 2-2, with one moderato section and two adagio sections.

J'ai perdu mon Eurydice, Rien n'égale mon malheur! Sort cruel! Quelle rigueur! Je succombe à ma douleur!

Eurydice, Eurydice! Réponds, quel supplice réponds moi! C'est ton époux fidèle. Entends ma voix qui t'appelle.

Da capo: J'ai perdu mon Eurydice, etc.

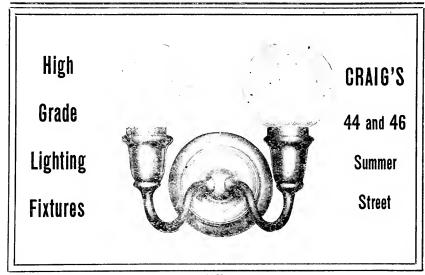
Eurydice, Eurydice! Mortel silence! vaine espérance! Quelle souffrance! Quel tourment déchire mon cœur!

Da capo: J'ai perdu mon Eurydice, etc.

Wretched one, what have I done! Into what gulf has my fatal fove cast me? Eurydice! She no longer hears me, I have lost her forever. It is I that took life from her. Fatal law! Cruel remorse! My woe is beyond compare. All that remains for me in this sad moment is despair, death.

I have lost my Eurydice; my misfortune is without its like. Cruel fate!

*In the first French version this air was transposed to F major. In the edition of the opera published by the Widow Launer the air is in E-flat major, and the movement is marked "Andante." In Pauline Viardot's edition, "Ecole Classique du Chant," the air, C major, is marked moderato, 4-4.



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Rigorous law! I shall die of my sorrow. Eurydice, Eurydice, answer me! What a punishment! Answer me! It is your faithful husband. Hear my voice, which calls you.... Silence of death! vain hope! What suffering, what torment, wrings my heart!

Inasmuch as there was no great contralto singer at the Paris Opéra, Gluck transposed the music of Orpheus for Legros's* haute-contre (counter-tenor) voice. He also changed the ending of the air by adding three or four measures. Other changes were made in the opera for the Parisian performance.

There was a great revival at the Théâtre Lyrique, Paris, November 19, 1859, when Pauline Viardot, the famous contralto, restored the Italian contralto version. Berlioz superintended the rehearsals, and wrote a memorable description of Mme. Viardot's impersonation (see

"L'Orphée de Gluck" in "A Travers Chants").

The opera was produced at the Opéra-Comique, March 6, 1896, for Marie Delna.

**

Gluck himself said of this air: "Let any one make the slightest change in movement or in the art of expression, and it will become an air for the Marionette theatre." One Boyé wrote a book, "L'Expression musicale mise au rang des Chimères," which was published at Amsterdam in 1779. On page 14 he quotes the four lines beginning "J'ai perdu mon Euridice," and adds: "The manner of this song has been found so gay that a very pretty country dance has been made out of the air. And, truly, these words that now follow would be much more suitable:—

J'ai trouvé mon Euridice, Rien n'égale mon bonheur; Quels moments! Quels transports! Rien n'égale mon bonheur. Bis,

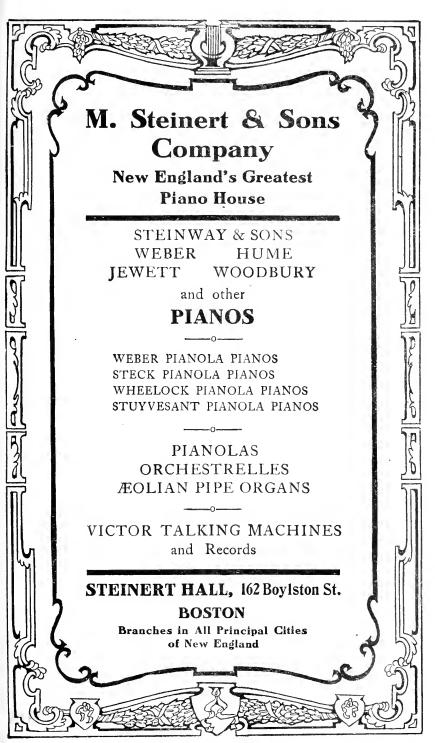
* Legros, born at Monampteuil, September 7, 1739, died at La Rochelle, December 20, 1793. A choir-boy at first, he made his début at the Opéra, Paris, March 1, 1764, as Titon in "Titon et l'Aurore." His voice had an admirable timbre, but he was a cold actor until Gluck taught him animation. He was handsome, but he grew to be so fat that he left the stage in 1783. He had charge of the Concert Spirituel from 1777 till 1791. Legros was a good musician and he composed.



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However, when Mr. Legros sings this aria as it is at the Opéra, *i.e.*, with the words, 'J'ai perdu mon Euridice,' he has the ability to correct its faults by tones so pathetic that tears flow, that hearts melt, at the frightful situation which he feigns to experience." Hanslick quotes these remarks of Boyé, unless I am mistaken, in "Vom Musikalisch-Schönen."

Mr. Julien Tiersot, in his "Étude sur 'Orphée," notes the fact that the three chief airs of Orpheus are in the major. "Yet their melodies have as great intensity of expression as the most sombre minor airs in 'Alceste' or 'Iphigénie en Aulide.' This is because Gluck was still, to a certain degree, under the influence of Italian genius, which understands the art of associating the beauty of expression with that of form and of putting light even in the gloomiest pictures." Mr. Tiersot, by the way, believes that there is only one way of truly restoring the opera of Gluck,—that is, to go back to his own version of 1774. Nor does he think that a female contralto should in these days impersonate Orpheus. See Le Ménestrel (Paris), 1896, p. 314, col. 2.

* *

An adaptation of Gluck's "Orfeo" in English was produced at Winter Garden, New York, on May 25, 1863. The opera was then entitled "Orpheus; or, The Trial of Love." Carl Anschutz conducted. The cast was as follows: Orpheus, Felicita Vestvali; * Eurydice, Mme.

* Felicita Vestvali, dramatic singer and play-actress, known as "Vestvali the magnificent," was born, according to some, at Stettin in 1820; others say at Warsaw in 1831. Her father had the title of count and the rank of general in the Prussian army. She died at Warsaw, April 3, 1880. In her youth she began as a play-actress in Berlin, but, finding she had an unusual contralto voice, she took singing lessons of Mercadante and Pietro Romani in Italy, and, according to Pougin, made her début at the Scala, Milan, in 1853, as Azucena; but Cambiasi, in his history of that theatre, states that Azucena in 1853 was impersonated by Mistrali. However, as there were twenty-three performances of "Il Trovatore" that season, Pougin's statement may be correct. After singing in London she came to America. She sang in Boston for the first time in opera at the Boston Theatre, as Mafilo Orsini, May 25, 1855, when the tenor Brignoli also made his first appearance in opera In this city. She was the Azucena in the first performance in Boston of "Il Trovatore," May 28, 1855. The other singers were Mme. Steffenone, Brignoli, and Amodio. Max Maretzek was the conductor. The opera was repeated May 30 and June 2 of that year. In 1846 she sang here in concert, and brought her own opera company, with which she appeared as Azucena in acts of "Il Trovatore" and as Romeo in "Montecchi e Capuletti" (June 4) and as Azucena in a complete performance of "Il Trovatore," June 13, 16. In 1850 she impersonated Romeo in Bellini's "Romeo and Juliet" (with a fourth act from Vaccai's "Giuletta e Romeo") at the Paris Opera, September 7, 1850. There were eleven performances. She returned to America, and at last abandoned opera for the drama. Thus she was seen at the Boston Theatre in 1864 in "Gamea; or, The Jewish Mother," with songs by Robert Steepel*(Maret, 30); as de Lagadaire in "The Duke's Motto" (April 8); as Massaroni and di Strozzi in "The Brigands" (April 15).

Richard Grant White described Vestvali when in 1853, she appeared in New York with Grisi



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Rotter; Goddess of Love, Miss Geary; Hymen, Miss Kemble; a Happy Spirit, Miss Drome; Pluto, Mr. Fouche.

The first performance in Boston was in German at the Boston Theatre. April 11, 1885: Orpheus, Marianne Brandt; Eurydice, Anna Slach;

Amor, Marie Hock. Mr. Walter Damrosch conducted.

Other performances in Boston have been as follows: National Opera Company, Theodore Thomas director, Boston Theatre, April 21, 1886: Orpheus, Helene Hastreiter; Eurydice, Emma Juch; Amor, Minnie Dilthey. April 24, 1886, with May Fielding as Eurydice. January 6, 1887: Orpheus, Cornelia Van Zanten; Eurydice, Emma Juch; Amor, Laura Moore.

Mechanics' Building, Abbey, Schoeffel and Grau Company, March 18, 1892: Orfeo, Giula Ravogli; Euridice, Sofia Ravogli; l'Amore, Miss Bauermeister. Mr. Vianesi conducted.

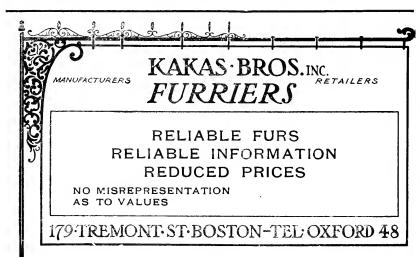
The air of Orpheus, "I have lost my Eurydice," has been sung in . Boston at concerts of the Boston Symphony Orchestra by Annie

ramide": "On this occasion Signorina Vestvali burst upon the astonished gaze of New York, which, as Arsace, the Assyrian commander in chief, she might have expected to take by storm. And rarely, indeed, had a more formidably handsome woman made that attack. Her contralto voice was fresh, full, sympathetic, and of unusual compass, but it had the happiness to dwell in a body of such entire and stately symmetry, and to be aided by a countenance so blooming with healthful beauty, so radiant and so expressive, that her singing could not be judged with exact and impartial justice, until her judges were smitten with blindness. She was the tallest woman that I ever saw upon the stage; I believe the tallest woman I ever encountered; but she was also one of the most beautifully formed. Indeed, as she moved so superbly about as the martial Arsace, her believed head over-topping that of every woman on the stage it seemed as if Britomart had stepred out. her helmed head over-topping that of every woman on the stage, it seemed as if Britomart had stepped out of the pictured pages of the 'Faerie Queen,' or, 'so proud were her looks yet sweet,' as if, Argante-like, we saw the vision of Tasso's Clarinda in her panoply. For, in his own words, as they were translated two hundred and fifty years ago by Fairfax:-

> 'Like her it was in armor and in weed, In stature, beauty, countenance, and face, In looks, in speech, in gesture, and in pace.

"She made, for the moment, a tremendous sensation; but it was soon discovered by her eye-charmed New York audience that this magnificent singing animal was a very incomplete artist; that her voice, although New York addined that this magnificent singing animal was a very incomplete artist; that her voice, atthough equal in all its register, had not been sufficiently worked to conceal its breaks, as it passed from one register to another, that her method was imperfect, that her style was always declamatory, and that she frequently sang out of tune. Moreover, magnificent as she was, she was too large. Of all which the consequence was that she soon disappeared from the opera boards of New York, and was no more heard of."

Berlioz wrote to the Princess Sayn-Wittgenstein from Paris, June 20, 1850: "They are going to put Bellini's 'Capuletti' on the stage at the Opéra, with a third act of Vaccai, for a grande gaillarde named Vestvali, who thinks that she looks like a man, and wishes to play Romeo."



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1898; Muriel Foster, April 2, 1904.

Other performances in Boston with orchestra were as follows: Adelaide Phillipps, January 5, 1856, Orchestral Concert led by Carl Zerrahn; Addie S. Ryan, April 13, 1864, concert of the Orchestral Union; Mrs. C. A. Barry, March 3, 1870, Harvard Musical Association; Emma Cranch, December 5, 1874, Theodore Thomas concert; Annie Louise Carv, April 5, 1875, Theodore Thomas concert.

Scenes from the opera, including this aria, were performed at a Theodore Thomas concert, December 2, 1874, with Emma Cranch and a mixed chorus, J. B. Sharland choral director, and on February 21, 1876, by the Sharland Choral Society and Thomas Orchestra, Mrs.

Flora E. Barry, contralto.

"My Heart at thy Dear Voice," from "Samson and Delilah." Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterward performed at Hamburg (1883),

Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1895. The first operatic performance in Paris was at the Eden Theatre, October 31, 1895. Rosine Bloch was the Delilah.

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Not until November 23, 1892, was there a performance at the Opéra, and then Mine. Deschamps-Jehin was the Delilah; Vergnet and

Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The first performance in New England was in concert form at a Worcester Festival, September 27, 1893, when Mrs. Carl Alves was

the Delilah and Mr. J. H. McKinley was the Samson.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted

in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix Comme s'ouvrent les fleurs Aux baisers de l'aurore! Mais, ô mon bien-aimé, Pour mieux sécher mes pleurs, Que ta voix parle encore! Dis-moi qu'à Dalila tu reviens pour jamais, Redis à ma tendresse Les serments d'autrefois, Ces serments que j'aimais!

Un poco più lento.

Ah! réponds à ma tendresse, Verse moi l'ivresse!

Ainsi, qu'on voit des blés Les épis onduler Sous la brise légère, Ainsi frémit mon cœur, Prêt à se consoler A'ta voix', qui, m'est chère!

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l.a flèche est moins rapide A porter le trépas Que ne l'est ton amante À voler dans tes bras.

Ah! réponds à ma tendresse, Verse moi l'ivresse!

The English prose translation* of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

The air has been sung in Boston at concerts of the Boston Symphony Orchestra by Julie Moran Wyman, October 13, 1888; Kate Rolla, February 15, 1896; Margaret Boye-Jensen, March 11, 1899. The performance by Mrs. Wyman was said to be the first in Boston.

The first performances of the opera as oratorio in Boston were by the Cecilia, Mr. Lang conductor, November 27, 28, 1894. The solo singers were Mrs. Julie L. Wyman, Messrs. Clarence B. Davis, Heinrich Meyn, W. H. Clarke, Robert T. Hall, S. S. Townsend.

ENTR'ACTE.

A NOTE ON AMERICAN POPULAR SONGS.

BY PHILIP HALE.

(With reference to two themes in the Finale of Mr. Schelling's Fantastic Suite.)

The pleasure in looking over the songs of years ago is a melancholy one and not solely by reason of associations. The sentimental ditties that once had the semblance of pathos now provoke sneers and laughter.

* This translation is by Mr. W. F. Apthorp.



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The comic songs that formerly provoked laughter are now foolish and

depressing.

Look over the Chappell edition of the Christy Minstrel Songs. The poet, leaving Annie in sorrow, begged her not to weep; he asked, heartsick and alone, the whereabouts of his schoolmates, the shy, the dull, and the gay; with weeping eyes, he wandered by the riverside all day, mourning over the stolen Nellie Gray; he tolled the bell for gentle Lilly Dale; he welcomed back missed Willy; he could not forget the smile of faithless Rosa; he sighed as he thought he should never hear again the winning voice of gentle Annie, not even when the springtime came and the wild flowers were scattered on the plain; he invited generously and in a silvery voice his tried and trusty companions to come where his love lay dreaming. Rosalie, the prairie flower, was nipped in the bud, borne away by softly whispering angels. The banjo was hushed—not a plunkety-plunk; for gentle Jenny Gray, the golden-haired maiden, slept under the willow; "vanished scenes smiled" on sweet Ellen Bayne; the gentle fingers of Jenny with the light brown hair will cull no more the nodding wild flowers. Lieutenant Colonel Addison had the courage to ask in two verses: "Where are the friends of my youth?" A lady passed the coffin of a stranger lad, pressed her lips to his forehead, and exclaimed: "Let me kiss him for his mother." Ella Leene wished sweet flowers planted o'er the grave where she "takes repose." A weary and friendless man haunted the hazel dell in which Nelly was sleeping. The "silent language" of bluebirds was: "Tis the grave of Eulalie"; Marion Lee went the way of all flesh in spite of the snow-white plume her bonnet bore; Death stopped at Nelly's door: was this the celebrated and "lubly Nell" who was "a lady"? She, too, died. Blue-eved Minnie joined the procession led by the lean old fellow with a scythe. There was Hally, associated with thoughts of the mild September and the mocking-bird; sweet Lilla Brown, with voice of silver, had been for some years in the happy land; sweet Anne Page lay 'neath the ''daisied track." Brother fainted at the door, and Massa was in the cold, cold ground; earthly music could not waken lovely Annie Lisle; Angelina Baker left her lover to weep and "beat on the old jawbone." There were scores of songs about m-m-m-uther.

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Was this song of the period the cry of a broken heart, or was it written in a spirit of burlesque?

Way down in the swamp, where the loud-roaring bullfrog The echoes awakes with his soul-stirring tones, Old Pompey lies dead, and the plantation watch-dog A requiem howls o'er his deep-sunken bones.

There were favorite songs of another class. There was "Jim Crow" in forty-four verses, published by E. Riley in New York, to be sung "alla nigaro." Is it possible that such verses as these once excited highly respectable citizens to uproarious laughter?

I whip my weight in wildcats, I eat an alligator, And tear up more ground Dan kiver fifty load of tater.

There were "topical" allusions in it, gags on various cities and fads, political references, as

Wid Jackson at de head,
Dey soon de ting may settle,
For ole Hickory is a man
Dat's tarnal full ob mettle.

I'm for freedom
And for Union altogether;
Aldough I'm a black man,
De white is called my broder.

Who remembers "Miss Julia Tanner," sung with "unbounded applause," as the title-page informs us, by Campbell's minstrels in the forties?

On de banks of Susquehannah,
Wen de Spring was in its pride,
Den I ax'd Miss Julia Tanner
To become a Darkie's bride;
But de proud and haughty creature
Look'd wid cold disdain on me,
And wid scorn on every feature
Quickly answered, No, siree. Ah,
Radiddy da, etc.

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Or who sings to-day "Gone to Alabama," "Uncle Gabriel" (sung by the Ethiopian Serenaders,-Pell, Harrington, White, Stanwood, Germon), or the "Color'd Fancy Ball"?

> See dat Nig in de blue satin vest, Wid his heel sticking out a feet, sirs; Cutting such capers and doing his best, To charm eb'ry gal dat he meets, sirs. Sich a darkey as dat has no right at de ball, Tell him to quit and be off; He had two years in Sing Sing and come out last fall, For picking up de rings on de wharf. An now he takes his pleasure On his light bombastic toe; An dance de polka measure, Or thro' de waltz he go.

There was no lacrymose doggerel in the songs of the Virginia Min-Perhaps the nearest approach to sentiment was in "Gwine ober de Mountain'':--

> One kind kiss before we part; One more kiss would break my heart. Hich your hoss up to a rail: Make him fast, both head and tail. Kee-ro, my true lub, O come, my darlin', Fare ye well, Dinah gal, I'me gwine ober de mountain.



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All de way from de ingin nation, Big corn crib on de little plantation. My wife's dead, and I'll get anudder; Pretty little black girl jist like tudder,

there was the anticipation of the comforting if not sublime philosophy of Mr. Ernest Hogan in 1896:—

All coons look alike to me, I've got another beau, you see, And he's just as good to me As yon nig ever tried to be. He spends his money free; I know we can't agree; So I don't like you no how. All coons look alike to me.

The old Negro minstrel songs seem dull or silly to this generation; but their popularity was enormous. The receipts of the concerts given by the Christy Minstrels in New York between 1847 and 1854 amounted to over three hundred thousand dollars. And there is this to be said: the songs were never rank with sensualism; they were seldom cynical; thus they were very different from many popular "coon" songs of the nineties.

When the Christy Minstrels in 1847 sang of Dinah, "for she's gone to Alabama," they did not accuse her of leaving her sweetheart because he had no money. His only hope of revenge was to tell her that she

must find some other fellow:-

For I am one ob dat ere sort, Best kind ob lookin nigger, Plenty girls down in de South Admire dis darky's figure.

A half-century later the sweetheart, cleaned up by shooting craps, wrote to his loved one for consolation. "Dat on'ry niggar gal she said":—

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When you ain't got no money,
Well, you needn't come 'round.
If you is broke, Mister Nigger,
I'll throw you down.
De only coon dat I can see
Is de one dat blows his dough on me;
So when you bring de stuff, Mister Nigger,
I'se to be found.

The stage-struck Negro, stranded in a Western town, telegraphed his "baby":—

For Lucy is a very gen'rous lady, I can always touch her for a few.

But Lucy never answered. Nor did she wail to the night air: "Oh, for the touch of a vanished hand."

In song after song of the nineties the sweetheart leaves her lover because he has not the money to satisfy her ambition. Whether married to him or courted by him, she is grossly material. Her motto is: "I don't like no cheap man dat spends his money on de 'stalment plan."

An English young gentleman told Mr. George Moore that the chief end in life was to have a skin full of champagne. The Negro in the

songs of the nineties gives expression to a similar view:-

Since I'se got money in de bank, I mingle only wid de highest rank; Drive around in hansom cabs, Live on gin and soft-shell crabs.

This Negro of Messrs. Abott and Ward and Mr. George Moore's friend are of the same family. The color of the skin is immaterial.

And how far are the sensuous Negro songs once sung with true and admirable art by Miss Fay Templeton from the simple love ditties of the Negroes in the forties!

The late nineties knew the Negro gourmand. There is the hero

pictured by the ingenious Irving Jones:—

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I'm living easy,
Eatin' pork chops greazy,
Always got money
To give my honey.
I'm always pickin'
On a spring chicken.
Yes, I'm livin' easy
And cert'nly livin' high.

The desperate conditions of life in the heart of "coon town" do not move him. Let his fellows go hungry, while he feeds his dogs with quail.

Yet there were characters in the nineties, as Parson Green, anxious

concerning the proprieties:—

Enjoy yourselves, Keep all your razors in yer inside pocket. Enjoy yourselves, But don't cause no disgrace. Enjoy yourselves, Gals, keep yer hands upon yer chains an' yer lockets, Jes' 'member you is ladies an' gemmen, An' represent de coloured race.

Nor did Paul Lawrence Dunbar disdain to write coon songs. Witness his

Who dat say chicken in dis crowd? Speak de word agin, and speak it loud, Blame de lan,' let white folks rule it, I'se looking fer a pullet; Who dat say chicken in dis crowd?

The shapes arise! The men and women of Harrigan, singing Dave Braham's delightful songs, arise in flesh and blood. Is the name of Harry Kennedy familiar as a household word? Who now hums

I owe ten dollars to O'Grady, You'd think he had a mortgage on my life; He calls to see me early every morning, At night he sends his wife.

Who whistles "I'm Muldoon, I'm a solid man"?

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How quickly the songs of a season disappear! There was "Little Johnny Dugan," an excellent ditty with a profound moral. What could be finer than this preachment?

> Of course, you know it wasn't right to do what Dugan done; To rob McCarthy's home and be a burden to his life. There must be compensation when the Judgment day does come! If I was Johnny Dugan, I'd get him another wife!

There was the song about Mr. Gilligan, as true of life to-day as it was in 1890. And how true it all is! Gilligan "was only a workman in Shaughnessy's yard, till they made him an overseer." Alas, he was given to drink, but in a heroic rather than a sodden way. When the thirst was upon him he put on his Sunday best, with a brand-new hat; he sported a cane; there was a cigar tilted in his mouth, there was a rose in his buttonhole; and, as he passed gloriously, the neighbors shouted:

> Gilligan's on a tear again, He'll stay out Saturday night; Just give him him all the room he wants, Or else he'll raise a fight. 'Tis once in ev'ry month He throws his money left and right, But he'll go to work again on Monday morning.

There is another song of honest labor written eight years later, the song of Mr. Patrick J. O'Hoolahan, a hero of every-day life, portraved by Mr. Charles S. McLellan:—

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They are blashtin' rock in Harlem for to build a new hotel, An' O'Hoolahan, he holds the fuse!
Oh, O'Hoolahan's a hero, an' he knows his business well, So the boss, says he: "You hold the fuse!"
An' a crowd is standin' 'round ter watch O'Hoolahan; They want to see how long the Mick will last!
He had his feet an' hands an' nose when he began, But they all are disappearing in the blast!

Some of the songs of New York life were sinister, as the lament of

the father when "Terry joined the gang."

What was more characteristic of both American sentimentalism and indifference than the songs heard in the old minstrel shows,—Wood's, Christy's, Bryant's, Buckley's, Morris, Pell and Trowbridge, Kelley and Leon, Carneross and Dixey, the San Francisco minstrels? But these songs are dead, along with the unctuous humor of Unsworth, the dry wit of Nelse Seymour, Wambold's singing, so full of simple pathos, the animal spirits of Charley Backus. Gone, too, is the dancing of the old days. Where now can be seen the frenzy of Cool Burgess in "Nicodemus Johnson?" Where is the double shuffle, the pigeon wing? Gone are the orators who entered hurriedly with umbrella and carpet-bag, Gone are such sketches as Harry Bloodgood's "He's got to come"; the delightful "Watermelon Man" of McAndrews.

The very popularity of a vaudeville song brings death the sooner. There was "Jasper" of three seasons ago. It was an excellent song. The story of the Negro, whose love of bed rivalled that of Solomon's and Dr. Watts's sluggard, of the Seven Sleepers, or even that of Mr. George Thompson, of Lurgan, Ireland, who was in bed for twenty-nine years out of sheer laziness, was told with genuine humor, and the tune itself was in its way a masterpiece. Who sings "Jasper" to-day outside of a graphophone? Where now is "Abraham"? There was "Bill Simmons," a composition of which any poet and composer might be proud. It had ethnological, sociological, anthropological, æsthetic value. It was a supreme tribute to the power of music. But "Bill Simmons" is sliding into Time's dust-bin. The intensity of modernity brings the quicker forgetfulness. Nothing could have been more realistic and modern than Edward Harrigan's plays with Braham's

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music. These dramas would to-day be as unintelligible in the matter of local allusions as a comedy of Aristophanes is now to us, yet at the time they were full of "the blab of the pave, tires of carts, sluff of bootsoles, talk of the promenaders."

The man remembering Dan Bryant and his companions, Birch, Wambold, and Backus, Harrigan and Hart and Johnny Wild, remembering their shows and still seeing and hearing the laughter of the

roaring audience, feels chilly and old.

TURGENEF'S LETTERS TO PAULINE VIARDOT.

BY PHILIP HALE.

Letters of Ivan Turgenef to Mme. Pauline Viardot were published recently in Paris, and in them is much that should be of interest to musicians. The Russian referred occasionally to music in his novels, to "La Traviata" in his romance known as "On the Eve," "A Bulgarian," and "Helen." He wrote a remarkable sketch of Russian village singers in his "Tales of a Sportsman," and there is the wild story, "The Song of Triumphant Love," in which Mme. Viardot, it is said, assisted him, a fantastically sensuous story published after his death. Turgenef was not a trained musician, but his criticisms in these letters were shrewd and in certain instances prophetic.

His friendship with Mme. Viardot was long and intimate. It was a friendship of the nature that is often declared to be impossible, a

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friendship that is more enviable than passionate intimacy with its fervor and its chills, its hysterical protestations and the inevitable

disillusion that hardens the heart.

Yet Turgenef was a man who inspired affection and loved women. When the de Goncourts met him in 1863, they described him in their extraordinary journal, which might be entitled "Indiscreet Reminiscences," as a charming colossus, a gentle and white-haired giant, who had the appearance of a benevolent genius of a mountain or a forest. "He is handsome, grandly handsome, enormously handsome, with the blue of the sky in his eyes." Turgenef, Edmond de Goncourt, and Gautier dined at Flaubert's, in Paris, and there was talk of women, of love, and death. Turgenef was still the gentle giant, the amiable barbarian, with his white hair that fell over his eyes, with the deep furrow that divided his forehead, with the irresistible appeal of his voice. He was past the time of love, he said, and as in a chamber an almost imperceptible odor of musk cannot be forgotten, so there was about him, he felt, an odor of death and dissolution. His friends praised the literary life, but Turgenef shook his head and told them of a young woman whom he used to meet when he hunted near St. Petersburg. She was charming, very white, with a flash in her eye. One day she said to him: "You must make me a present; bring me from the city a cake of perfumed soap." He brought it to her. She took it, left him, came back, her cheeks flushed with emotion, held out her hands and murmured: "Kiss my hands, as you kiss in parlors the hands of ladies in St. Petersburg." Turgenef then said to his companions: "I threw myself at her feet; do you know, there was no instant in my life that was worth that moment."

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Turgenef met Mme. Viardot with her husband at St. Petersburg in 1848, when he was hardly twenty-five years old. Mme. Viardot was only twenty-two, but she was already famous as a dramatic singer. Born at Paris in 1821, the daughter of the great Garcia and the sister of the greater Malibran, she was in New York as a child in 1825 when Garcia brought Italian opera to this country and da Ponte, the librettist of "Don Giovanni," had the pleasure of hearing the opera performed there. Pauline took her first piano lessons in Mexico, for her father wished her to be a pianist, She afterward studied in Paris with Meysenburg and Liszt. As a child pianist, she met young César Franck, also playing in concerts in Belgium. Pauline sang in public at Brussels in 1837, and then abandoned the piano. Her first appearance in opera was at London two years later as Desdemona in Rossini's opera. Viardot, director at that time of the Italian Theatre in Paris, went to London to hear her. He not only engaged her: he married her in 1841, and gave up his position to manage her. At the Paris Opera she created the parts of Fides and Sappho (Gounod's "Sappho"), but soon after her superb impersonation of Orpheus at the Lyric Theatre she left the stage to live for a time at Baden-Baden and after 1871 at Paris and Bougival. A remarkable woman, a composer of talent, a teacher of distinction, an acute editor of classic songs, she is now living, honored and in the full possession of her faculties. Her husband, a man of varied accomplishments, died in 1883, a few months before the death of Turgenef.

These letters had a singular fate. They were lost when the Viardots left Baden-Baden in 1870 to sojourn in London. They were found

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only after a quarter of a century. The owner, from whom they were obtained, bought a box at a second-hand shop in Berlin. The box contained these letters and unimportant papers. The shopkeeper had purchased the box from the widow of a French physician. Where she obtained it is not known.

Mme. Viardot allowed the publication of the letters dated from 1846 to 1871, but there were letters as early as 1843, and Turgenef wrote to her until his death. Furthermore, Mme. Viardot insisted that many passages should be cut out of the letters that are printed, lest personal remarks, witty but not malicious, should hurt the feelings of some now

living.

THE

Thus she would protect her dear friend now that he is dead, as she and her husband were a support and comfort to him when he was unknown, poor, and unhappy in exile, for his mother could not brook the idea of her son, a Russian gentleman of the old stock, leading the literary life, and she refused to give him money. The Viardots offered him a home at Courtavenel, their summer place; they introduced him to George Sand, Mérimée, Saint-Beuve, Gautier, Flaubert, Taine, Hugo, Renan—to whom did they not introduce him? Through them he found publishers in Paris. Mme. Viardot even cared for Turgenef's natural daughter, who was miserable in Russia. She took care of her and saw to her education.

Turgenef undoubtedly grew more and more musical through his intimacy with Mme. Viardot, yet at the beginning of the correspondence, when she was already famous as a singer, he advised her in her art.

He wrote to her in 1843, when she was singing at the Berlin Opera

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House, that he was happy to hear of her success as Norma. "This proves to me that you have made progress, the progress that masters make and continue to make until the end. You have now the tragic element for your own, the only one that you had not wholly mastered, for those who have seen you in 'Sonnambula' know that you are mistress of pathos. As you are to sing in 'Iphigenia,' read attentively the tragedy of that name by Goethe, since you will have to do with Germans, who nearly all know it by heart, whose manner of understanding or impersonating Iphigenia is therefore irrevocably determined by this work. The tragedy of Goethe is indeed beautiful and grand, and the figure traced by him is of antique simplicity, chaste, calm—perhaps too calm, especially for you, who, thanks to God, come from the Midi. However, as there is also much of calmness in your character, I believe that the part will suit you marvellously, especially as you will not be obliged to make an effort to raise yourself to all that is noble and grand and true in Goethe's creation—for all this is yours by nature. Iphigenia herself was not a 'daughter of the North': a fish does not deserve praise because it is calm."

And now let us ponder Turgenef's words, taken at random from these

letters:—

"Mendelssohn is then dead. I knew him slightly. From what I have heard of him, I am ready to esteem him, but to be very fond of him—that is another matter. A man does fine things only when talent and instinct work together; with head and heart; I am so bold as to think that in Mendelssohn's case the head predominated."

"I have heard Mme. Alboni in 'Semiramide." She has had a very great success. Her voice has wholly changed in character since she was at St. Petersburg. Then it was brutal, now it is too tender, too soft, and she sings à la Rose Chéri. Her bravura is good; the timbre of her voice is excessively mild and insinuating, but there is not enough energy, not sufficient keenness. As an actress, she is naught; her placid, fat face is incapable of any dramatic expression; she confines herself to occasional and painful lowering of the eyebrows. . . . Coletti has not been bad, although as a rule he sings like a father of a family. . . . I heard 'La Dame Blanche.' What pretty music, gallant, witty,

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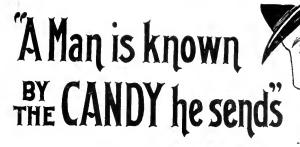
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"There are artists who succeed in ridding themselves of their individuality; but, back of the character impersonated, you see, nevertheless, the actor effacing himself, and this species of constraint reacts

on you.

"Is there anything more disgusting than a brutality that is not naïve?" This was written with reference to theatrical effects in Gutzkow's "Uriel Acosta." It may be applied to certain orchestral and operatic works of modern composers.

"The majority of literary folk search in music for only literary

impressions. They are generally bad listeners and bad judges."

He heard in Paris some wandering musicians singing Gossec's "Mourir pour la pâtrie." "How beautiful it is! It brought tears to my eyes. Ah! the old composers are decidedly superior to those now What serious energy! What conviction! What grand sim-Sung in 1793 by hundreds of voices, this hymn must have

made the heart beat violently."

Mme. Viardot asked him to criticise her third act in "Romeo." "One cannot imagine," he wrote, "anything more frightful than to be near the corpse of everything that is loved; but the despair which then seizes you should be so terrible that if it be not restrained and frozen by the firm resolve to put yourself to death, or by any other grand sentiment, art is no longer in a state to portray this despair. Broken cries, sobs, faintings—this is nature, not art. The spectator himself would not be moved. . . . In general, it is the calm that comes from a strong conviction or a profound sentiment, the calm that enwraps on all sides the desperate bursts of passion, which communi-

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.
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cates to them purity of line, this ideal and real beauty, the true, the sole beauty of art. And that which proves the truth of this remark is that life itself—in rare moments, it is true, in moments when it is freed from all that is accidental and common—raises itself to the same order of beauty. The greatest sorrows, as you say in your letter, are the calmest; and the calmest are the most beautiful. But it is necessary to know how to unite the two extremes, or the actor will appear cold. It is easier not to struggle after perfection, easier to remain halfway in the path, especially since the majority of spectators ask for nothing more, or rather are not accustomed to anything else, but you are only what you are by reason of this noble tendency toward that which is highest."

He saw Carlotta Grisi in Adam's ballet, "Griseldis, ou les Cinq Sens" (Paris, 1848). "She danced very well, but a ballet is a bore—legs, legs, and then legs—it's monotonous. Before the ballet they gave 'Lucia' with Poultier!! Partheaux!!! and a Miss Rabi, or Riba, or Ribi, or Raba—a name wholly unknown. This anonymous damozel was atrociously frightened, but her voice is very bad; it must also be said that she is ugly, which does not prevent her from being old."

In 1850 he met an old flame in Russia. He pardoned her a husband and children, but he could not pardon her for having become insignificant, sleepy, stupid; nor could he forgive her for adding false black hair to her naturally blond locks. "She began to play the piano, but the unfortunate instrument was so out of tune that it made me shiver, false with that sweet falsity which is the worst of all, and she never noticed it, but played pieces that are horribly old-fashioned and she played them very badly. Alas, and thrice alas! My ancient flame is not even smoke at present; a little heap of cold ashes, that is all."

Asked to define beauty, he replied: "Beauty is the only thing that is immortal, and as long as a vestige of its material manifestation remains, its immortality exists. It shines nowhere with so much intensity as in the individuality of a human being; there it speaks the most to the intelligence, and for this reason I should always prefer great musical power served by a defective voice, to one that is beautiful but stupid, a voice whose beauty is only material."

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Gounod was at work in 1850 on "Sappho." "If Gounod is not a great 'musical power,' if he has not genius, I renounce all judgment on men and talent." Halévy's "La Juive," in spite of Mme. Viardot's success as Rachel, did not please Turgenef. "I am sure that this logy and labored declamation left you greatly wearied and with a great emptiness in your soul. They may talk of science, national color, etc.: the divine breath is not in it. It is not immortal, as all tone beauty should be."

In Russia he often missed music, although he heard it. There was Mme. Tutcheff, who did play to him, but her husband liked music "only moderately, or rather he likes it, as many do, for every other thing that is in it save music. There are, for example, painters whose musical enjoyment comes from a sense of color, harmony, lines, etc. Tutcheff, who has no specialty, likes in music only that which stirs vaguely certain sensations, certain ideas in him; he likes it only a little, so that he can get along without it, and he prefers that which is familiar."

In 1852 Turgenef declared that there was no overture equal to the "Coriolanus" of Beethoven, and in 1871, when it was not the fashion to admire Wagner, the overture and the entracte of "The Mastersingers," as played at a concert in St. Petersburg, gave him great pleas-"The Entracte especially is grandiose; it is, indeed, powerful Amateurs afflicted him sorely. The sister of Mme. Tutcheff had "fingers of cotton." When she made mistakes, she tried to give to a note a suave expression. "It's something fearful!" He admired Seroff's "Judith" for its passion and grandeur, its original musical physiognomy, in spite of awkward and boresome passages. "But imagine (I see you laugh) the fifth act. Judith enters with the head of her fine gentleman in her hand, shows it to the people, then sings an air with harp arpeggios, an air that is sky blue, and there is a young man in with a turban, who immediately marries her!" Seroff was "not a bad son of Wagner," and his "Rogneda" seemed to Turgenef still more original than the "Judith." "This little, nervous, bizarre man has a very great talent. Two choruses above all and a youth's air of truly Mozartian purity transported me. . . . He behaved like a

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devil in front of the piano and sang with an impossible voice. He

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In 1864 Turgenef applauded "Fidelio" at St. Petersburg as though he were a claqueur, and he found that Wieniawski, the violinist, had gained enormously. Anton Rubinstein's habit "of always wishing to turn the piano into an orchestra" fretted his nerves. plays better than his brother, more simply and more correctly." the violinist, was "too uniformly gentle for Beethoven's music." Paris (1868) Turgenef saw Nilsson as Ophelia and found her charming. He described her little brusque movements of the head and arms, a sort of stiffness in her enunciation. "She is attractive, pure, and virginal, with a virginity that is almost bitter, 'herb,' as the Germans Her voice is pretty, but I fear that it cannot long stand the 'French howling.' The libretto is simply absurd. In the last act the ghost of papa appears, known to everybody and seen by everybody. even by the guilty King, and orders Hamlet to pierce the flank of this tyrant. Hamlet executes the order to the general satisfaction, and the tyrant allows himself to be killed with resignation, as a hare in a battue."

Here is a delightful sketch of Balakireff in 1871: "At night I went to the house of Mr. J—, the brother of the man whom you saw at Baden-Baden and is such a bore. This one is still handsomer—he has a volcano of gray hair on his head—and he is a bigger bore. I found there several lights of the new Russian musical school (not Cui, unfortunately, but the great Balakireff, who is recognized as their chief). The great Balakireff played very badly some fragments of an orchestral fantasy by Rimsky-Korsakoff. This fantasy, inspired by a bizarre Russian legend, seemed to me to have genuine fancy. Then the great Balakireff played very badly some reminiscences of Liszt and Berlioz, who is to these gentlemen, and especially to him, the Absolute and the Ideal. I believe, after all, that Balakireff is an intelligent man. Kein Talent, doch ein Character."*

It would seem that in 1849 Turgenef composed some songs, words

* These German words are in the original letter.

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and music. "The pain it has cost me—sweat on the forehead—mental agony—all this beggars description. I found the tune easily—you understand, inspiration! but to pick it out on the piano and to write it! I have torn up four or five sketches; even now I am not sure that I have not written something monstrously impossible. What key is it in, please? I have the headache—Saperlotte! is it as difficult as this to compose music? Meyerbeer is a great man!!!"

These extracts give only a faint idea of the letters, which abound in charming descriptions of nature and mental moods, in shrewd comments on life and manners, in noble observations on art and the soul. There is hardly a page that does not increase the admiration for the

writer and inspire affection for the man.

OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; still living at Vienna.)

This overture was first played at Vienna, December 1, 1889, at a Philharmonic Concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures, "Prometheus Bound" and "Sappho," were not then written. There was wonder why



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And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of

^{*}But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.



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"Made of perfect sound and exceeding passion."

And for his latest concert overture, "In Italy" (1904), Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

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And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental. without suggestion of sojourn in the East, without the thought of the Temple.

The overture begins directly, Allegro (feurig schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

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The first performance of "In the Spring" in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the sixth at these concerts.

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four," but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chambermusic and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet,

* Goldmark was then in his thirty-seventh year.

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sitting quite quiet in a corner, and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person,

for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his eigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' being the sort of man he was, it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the life of his father, did not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen

Balkis. Mr. Gericke was the conductor.

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PROGRAMME.

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Schjelderup .		· · · · · · · (First time in Boston.)	Two Pieces for Orchestra		
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Erda's scene from "Das Rheingold" Waltraute's scene from "Goetterdaemmerung"

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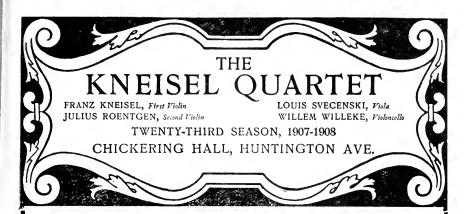
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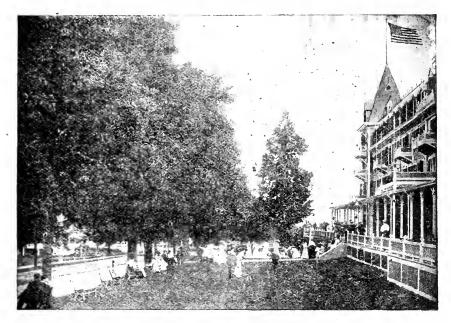
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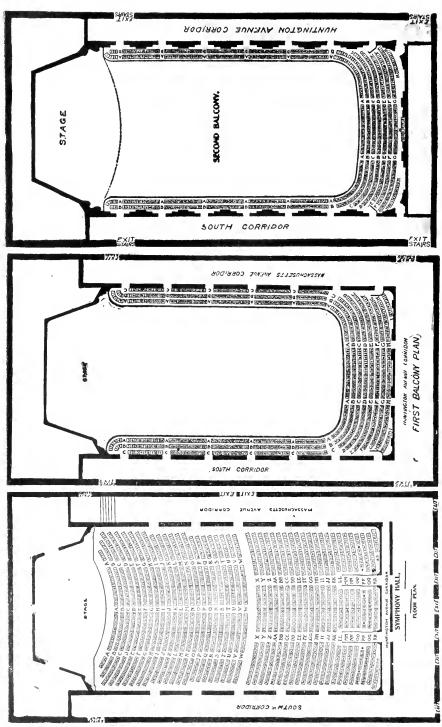
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VARIATIONS AND FUGUE ON A MERRY THEME BY J. A. HILLER (1770) FOR FULL ORCHESTRA, Op. 100 MAX REGER

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This composition was performed for the first time at a Gürzenich concert, Cologne, October 15, 1907. The concert was conducted by Fritz Steinbach, to whom the work is dedicated. The first performance in the United States was at Philadelphia by the Philadelphia Orchestra, December 20, 1907.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp, strings.

Reger tells us on the title-page that the melody of Johann Adam Hiller is dated 1770; he gives no further clue to identification of it, nor has any commentator, to my knowledge, identified it. Mr. Johannes Reichert, the editor of the programme books of the symphony concerts of the Royal Orchestra, Dresden, says it is from a Singspiel of Hiller. Fortunately, there is a set of Hiller's operettas in the Boston Public Library, in the remarkable collection of musical works and books on music given with princely generosity to the city by Mr. Allen A. Brown.

The theme is from Hiller's operetta, "Der Aerndtekranz" ("The Harvest Wreath"), in three acts. The operetta was published at Leipsic in 1772. Gerber, in his "Historisch-Biographisches Lexicon der Tonkünstler" (first edition, 1790), gives this date of publication, but says nothing about the year of the performance; Dr. Hugo Riemann gives the date of performance "Leipsic, about 1770" ("Opern Handbuch," Leipsic, 1887); Carl Peiser, in his study of J. A. Hiller (Leipsic, 1894), merely mentions the title and the date of publication. The melody chosen by Reger is in the second act of the operetta

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(page 51), and it is sung by Lieschen. The melody, with the little instrumental interludes and finale, is followed closely by Reger. The key is the same, E major, and the time is the same, 2-2; but the term Andante is unqualified in the original. The words sung by Lieschen are as follows:—

Gehe, guter Peter, gehe! Ich verstehe Wie man dich zurücke kriegt. Nur ein Wörtchen, nur ein Blick, Und er ist vergnügt, Und er kömmt zurück.

Will er ja die Stirn in Falten Noch erhalten; Einen Kuss versprech ich dann. Freundlich spitzt er Mund und Ohr, Und er lacht mich an Und er liebt wie vor.

This may be freely Englished:—

Go, good Peter! I know how you are to be won back. Just a word, just a look; he is happy, he returns.

If he persists in scowling, I promise him a kiss. Then he puckers his lips and pricks up his ear, and he smiles on me and he loves me as before.

Theme. And ante grazioso, E major, 2-2. This theme of eighteen measures has a simple character, yet there is variety in the sections, and there is a certain rhythmic charm. It is sung chiefly by wood-wind instruments. The strings have two sections and the conclusion.

Variation I. Più andante, E major, 2-2. The variation is built on the foundation of a figure in eighth notes. The various sections of the theme appear in divers colors.

Variation II. Allegretto con grazia (non troppo allegro), A major,

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3-4. A new motive (espressivo, oboes and clarinets) appears over an accompanying figure for 'cellos, supported softly by bassoons and horn. Hiller's theme is soon heard over the same accompanying figure. This is developed freely in A major, then C-sharp major, and at last in G major (oboe). The new theme is reintroduced. The ending, after two changes of tempo, is Largo.

Variation III. Vivace, F-sharp minor, 2-4. This is a free variation with a running figure, first given to strings, derived from the first section of the theme. The close is again a Largo.

Variation IV. Poco vivace (non troppo allegro), F major, 2-4. The theme is proclaimed in a decided manner by bassoons, double-bassoon, 'cellos, and double-basses. Other instruments, at first the horns, give a joyous cry. There are modulations above the theme that continues undisturbed in the basses. Canons are developed out of a section of the theme. After a mighty stroke, wood-wind instruments take up the theme. There is more contrapuntal work, chiefly in canonic form.

Variation V. Andante sostenuto, A major, 3-4, alternating with 2-4, later 6-8, and then 3-4 and 2-4. This variation is in strong contrast with those that precede it. There is the mood of Reger's Serenade, Op. 95. The orchestra is divided into three groups, two groups of strings, with one group playing with mutes, and one group of wind

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instruments. The introductory motive (strings) is not derived from Hiller's theme, but the first section of this theme appears in the alternation of 3-4 and 2-4. The chief section, Quasi più andante, is in 6-8, and Hiller's theme is first developed by the basses, while various expressive melodies are added. A postlude makes use of the introductory motive and a section of Hiller's theme, and ends più lento and pianissimo.

Variation VI. Tempo di minuetto, G major, 3-4. A minuet is made by a change in the bars. After a fermata there is a trio, meno mosso, in E minor.

Variation VII. Presto (ma non troppo presto), F-sharp minor, 6-8. A new motive is announced at the start. The movement has the rhythm of a tarantella. The Hiller theme enters, at first for flutes and clarinets. The movement ends gently in A major.

Variation VIII. Andante con moto, F-sharp major, 3-4. This variation is in the nature of an intermezzo. It is comparatively short, and it has a theme of its own, which was hinted at near the end of the seventh variation. The strings are used with and without mutes.

Variation IX. Allegro con spirito, F major, 2-2. There is a rapid succession of various tonalities. A new motive is announced at the beginning, and the middle section, poco meno mosso, 6-4, has a new, expressive theme (clarinet and horn).

Variation X. Allegro appassionato, B minor, 3-4. There is an energetic motive at the beginning (violins). The first section of Hiller's theme soon appears in the basses, afterward in horn with triplets playing about it. The energetic theme enters again in conjunction with sections of the Hiller melody. At the climax the first section of the latter motive is thundered out by trumpets and trombones, and the energetic theme rushes to a tumultuous ending.

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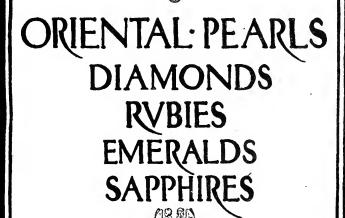
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Variation XI. Andante con moto, F. major, 4-4. The variation begins with a peaceful descending chromatic melody (flute and clarinet), of kin to the first section of Hiller's theme and a forerunner of the second theme in the fugue that follows this variation. The Hiller theme first appears in the basses, the chromatic theme is used in a crescendo, but the Hiller melody returns softly. The variation has a more and more peaceful mood to the end.

Fugue. Allegro moderato (ma con spirito), E major, 4-4. The first theme, given immediately to the first violins, has no direct connection with the theme of Hiller. The second violins take up the first fugue theme; violas and 'cellos follow; but, before the 'cellos and doublebasses have it together, a voice part is heard (second violins and flute) which hints at the second fugue theme, as did the chromatic melody in the eleventh variation. The first fugue theme next appears in the oboes. A new figure assumes importance, and fragments of the Hiller air are heard. Second violins and violas give out energetically the first fugue theme, which is taken up by flutes and oboes in imitation, but inverted. The joyful horn motive of the fourth variation is heard, and this assumes greater significance later. At the second leading of the fugue theme, the hint at the second is again heard. leading is by the second violins, the fourth by the 'cellos. theme is now worked in freer form. The expressive theme in the ninth variation appears. There is a passionate crescendo, after which the oboes take the fugue theme, "molto grazioso." The horn motive from the fourth variation is freely used.

Another crescendo leads to a new section, meno mosso. The oboes give out the second theme of the fugue, which is taken up by second violins, then 'cellos and basses. Other preceding motives enter into the crescendo. The horn theme, now for the trumpet, unites with the



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first fugue theme (bassoons and lower strings) in a great stringendo. The horns take up the first fugue theme, and there is a ritardando which prepares the climax. Trombones proclaim in half notes, quasi largo, the first section of Hiller's theme, while the strings have the first theme of the fugue, and the horns and trumpets have both the second theme of the fugue and the old horn-call. All this is over a pedal-point on B. A great ritardando brings the ending, più largo.

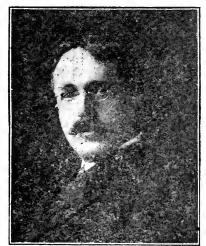
* *

Reger is a much discussed man. Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works. His Sinfonietta has been both fiercely hissed and wildly applauded.

His Serenade in D major, Op. 77A, for flute, violin, and viola, was played in Boston at a concert of the Boston Symphony Quartet, February 5, 1906, by Messrs. A. Maquarre, Hess, and Ferir. His Serenade for orchestra, Op. 95, was played in Boston at a concert of the Boston Symphony Orchestra, April 13, 1907. His Sonata in F-sharp minor, for violin and pianoforte, Op. 34, was played in Boston, April 10, 1906, by Messrs. Marteau and Göllner. Songs by him have been sung in Boston; Mr. Ernest Sharpe gave a Reger recital, November 15, 1905.

Reger began to learn pianoforte playing when he was about five years old from his mother. His father, Joseph Reger, was a school-

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teacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden, Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes and fugues for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824–96) persuaded him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891 some of his compositions were published. He began to teach theory, but in 1896-97 he performed his military service. Soon afterwards he was sick nigh unto death. After his convalescence (1898) he went back to Weiden and composed industriously. In 1901 he moved to Munich, and there took to himself a wife (1902) and joined the faculty of the Royal Academy of Music. He is now a professor at the University of Leipsic and conductor of the University Singers' Society (Pauliner).

The list of his works is a long one, and he is continually adding to it. It includes the pieces already mentioned; Violin Sonatas, Op. 1, 3, 41, 72; Sonatas for violin alone, Op. 41; Sonatas for clarinet and

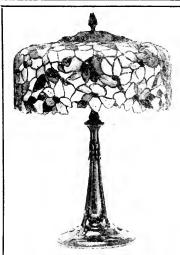


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There is a biographic sketch of Reger's life with a review of his works by Richard Braungart.

Mr. William Foster Apthorp, in his excellent historical sketch, "The Opera, Past and Present" (New York, 1901), says of the Ger-

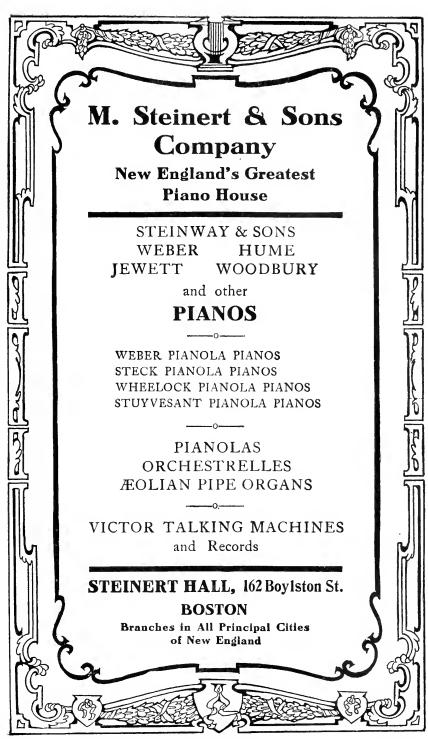




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man comic opera, or Singspiel: "Although filling quite an enormous place in the national artistic life, it has been absolutely without influence upon anything outside of Germany, or upon the higher forms of classic and romantic opera in Germany itself." He mentions Mozart's "Entführung," Nicolai's "Die lustigen Weiber von Windsor," and Brüll's "Das goldene Kreuz," as known outside Germany: "Most of the older ones of the school have passed into the antique-curiosity stage, and are more than dead now."

The Singspiel was a light dramatic piece in which the spoken dialogue was interspersed with songs. The plots and characters were usually of a humble character, though sometimes fairy-tales and legends were used. There was farce, there was burlesque. At first the songs were very simple, folk-songs or of a folk-song character, sometimes without much relation to the plot. The Italian opera buffa in Paris aroused the French to emulation, and they in turn influenced Christian F. Weisse and J. A. Hiller in Leipsic. The Leipsic theatre manager Koch was, however, the instigator in Leipsic, for he persuaded Weisse to arrange the English ballad opera, "The Devil to pay,"* with new music by Standfuss, a member of Koch's company,

*"The Devil to pay," produced in London in 1728, was performed at Charleston, S.C., certainly as early as 1736. (See Mr. O. G. Sonneck's "Pre-Revolutionary Opera in America" in the New Music Review (New York) for June, 1007, page 442.)

Mr. F. E. Chase, of Boston, has kindly added the following note:—
"The original of this piece was "The Devil of a Wife; or, A Comical Transformation,' a farce in three acts, by Thomas Jevon, first acted at the theatre, Dorset Garden, London, in 1686, and published in quarto in the same year. Its plot was borrowed from the story 'Mopsa' in Sir Philip Sidney's 'Arcadia.' Jevon was thought to have had some assistance in the writing of this, his only play, from his brother-in-law, Thomas Shadwell. This piece was produced later in the same year at the Theatre Royal.

"He was, in fact, a well-known dancing-master and better known actor, and died on December 20, 1688, at the age of thirty-six.

"The Devil to pay; or, The Wives Metamorphosed,' an opera in three acts, based upon the above, was first produced at Drury Lane, August 6, 1731. Miss Raftor, afterwards Mrs. (Kitty) Clive was the Nell, and Theophilus Cibber played Dungfork. This adaptation was made by Charles Coffey and John Mottley each of whom undertook the alteration of an act and a half of the original, and by merely adding to its text a number of songs converted it into a ballad opera. In this form it was performed during the summer season of 1731, but, proving unsatisfactory, it was shortened to one act by Theophilus Cibber, who gave to it its



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and this operetta, "Der Teufel istylos" or "Die verwandelten Weiber," with the second part, "Der lustige Schuster," met with great success when it was produced, October 8, 1752. In 1765 Hiller added new music to the piece, and after that wrote the series of operettas beginning with "Lisuart und Dariolette." Other masters of the Singspiel were von Dittersdorf (1739-99), Johann Schenck (1755-1836), Wenzel Müller (1767-1835), Joseph Weigel (1765-1846).

Hiller and his contemporaries thus made a practical protest against the tyranny of the Italian aria. Hiller gives an interesting account of his theories in his Autobiography: "Truly, a peasant maiden should not sing the arie di bravura of an Italian operatic heroine; but an Astolph in 'Lottchen am Hofe,' a King in 'Der Jagd,' cannot enter with the song of a peasant maiden. I have had this difference in characterization before my eyes in all the country scenes which our Weisse arranged so happily; but I have also seen to it that the forms of the songs were not too widely apart."

Dr. Burney attended a rehearsal of one of Hiller's comic operas at the Leipsic playhouse, September 25, 1772. "I found this music very natural and pleasing, and deserving of much better performers than the present Leipsic company can boast; for, to say the truth, the singing here is as vulgar and ordinary as our common singing in England, among those who have neither had the advantage of being taught, nor of hearing good singing. There is just the same pert snap in

second title, as above. To this condensed version Colley Cibber contributed one song; and another, written by Lord Rochester fifty years before, was also introduced, so that the surviving piece is the joint work of six or seven authors, thus reminding one, in manner as in matter, of its descendant, the modern musical comedy. "Mrs. Clive made her first great success in this piece, and had her salary doubled in consequence of it. Charles Coffey died May 13, 1745. He was deformed, but habitually made a jest of it, and once played Æsop for his own benefit in Dublin. John Mottley, born 1692, died October 30, 1750.
"On December 17, 1852, another alteration of this play, entitled 'The Basket-maker's Wife,' was produced for the first time in America at Niblo's Garden, New York. Mme. Thillon was the Letty of this cast; the part corresponded to Nell in the older version."



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taking the high notes, which they do with a kind of beat, and very loud, instead of a messa di voce, or swell. The instrumental parts went ill; but as this was the first rehearsal, they might have been disciplined into good order, if M. Hiller had chosen to bounce and play the tyrant a little; for it is a melancholy reflection to make, that few composers are well treated by an orchestra, till they have first used the performers roughly, and made themselves formidable" (Burney's "Present State of Music in Germany," etc., vol. ii., pp. 75, 76. London, 1773).

Hiller (Hüller) was born December 25, 1728, at Wendisch-Ossig, near Görlitz. He died at Leipsic, June 16, 1804. He was educated at Görlitz and later at Dresden, where he studied the pianoforte and thorough-bass with Homilius. In 1751 he entered the University at Leipsic, and supported himself by giving music lessons and as flutist and singer. In 1754 he was a tutor in Count Brühl's house at Dresden, and in 1758 he accompanied his pupil to Leipsic, which was afterward his dwelling-place. He revived the subscription concerts, and conducted them until 1781, when K. W. Müller founded the Konzertgesellschaft. Hiller was appointed conductor of these concerts, the first conductor of the Gewandhaus series. (His successors were Schicht, Schulz, Pohlenz, Mendelssohn, F. Hiller, Gade, Rietz, Reinecke, and Nikisch, who is the present conductor.) He founded a singingschool, resigned, and went to Berlin for four years, but returned to Leipsic in 1789 to be cantor at the Thomasschule. In 1801 he retired into private life. Among his compositions are twelve Singspiele, cantatas, much church music, orchestral music (symphonies, etc., in manuscript), many songs. He established the first music journal, Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend (Leipsic, 1766-70). His "Lebensbeschreibungen berühmter Musik-

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gelehrten und Tonkünstler" (1784) contains sketches of Bach, Graun, Handel, Hass, Jomelli, Tartini, and others. He wrote treatises, among them his "Anweisung zum musikalisch richtigen Gesang" (1774) and "Anweisung zum musikalisch zierlichen Gesang," which may be studied to-day with profit by singers and singing-teachers. Nor was he a mere theorist about singing, for he had brilliant pupils, as Corona Schröter. All in all, an incredibly industrious man, a versatile one, and gifted.

"Summer Night on the Fiord" and "Sunrise over the Himalaya," from the Stage Music to Karl Gjellerup's "Opferfeuer."

Gerhard Schjelderup

(Born at Christiansand, Norway, November 17, 1859; now living in Dresden.)

"Sommernacht auf dem Fiord," dedicated to Mme. Dora de Cuvny, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, triangle, kettledrums, cymbals, and strings. It was performed at Christiania in 1901.

Ruhig (quietly), E-flat minor, 6-8. The composition is free in form. It begins with a phrase for English horn, answered by solo violin. There are various presentations of this idea. The music grows in breadth. There is a solo for English horn with echo effects. The pace quickens, and after a stormy crescendo there is a return to the mood of the opening section, and the ending is in E-flat major.

* *

"Sonnenaufgang über Himalaja," from the stage music to Karl Gjellerup's drama, "Opferfeuer," which was produced at Dresden in 1903. The music is published by the composer.

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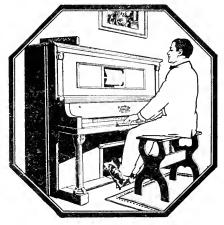
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Ruhig (quietly), E minor, 6-8. The form is free. The music may reasonably be supposed to portray the rising of the sun from the moment of dawn to its splendid appearance above the giant mountains. It may here be observed that Schjelderup chooses the key of E major for the sunburst, whereas other composers have preferred the tonality of C major.

**

Schjelderup studied music from his youth up, but he also studied philology at Christiania. In Paris he took violoncello lessons of Auguste Franchomme (1808-84), but he abandoned the idea of becoming a virtuoso, and studied composition with Savard and Massenet. he had completed his studies in Paris, he made his home in Germany. Since 1896 he has lived in Dresden. He is described to me by one that knows him as a man of liberal education and of fine character, disinclined to push himself forward, and hostile to every form of selfadvertisement. He has kept aloof from any party, and as a result both the members of the old school and those of the ultra-modern tendencies look askew at him. He has continued to compose under depressing circumstances; he has given lessons at a pathetically low price; he has in some instances been obliged to publish his own scores, reproduced literally from the written manuscript. At present the Norwegian government grants him a small stipend.

The list of his works includes a music drama in two acts, "Nor-



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wegische Hochzeit," produced with marked success at Prague in March, 1900, and performed in Munich the same year; stage music for Gjellerup's "Opferfeuer" (Dresden, 1903); stage music for Borngräber's "Über Attilas Grab"; "Jenseits Sonne und Mond," a music drama; "Ein Volk in Not," a music drama; orchestral pieces, "Ein Sonntagmorgen" (produced by H. Levi at Munich in 1893 and also performed that year at the Musicians' Festival of the Allgemeine deutsche Musik-Verein); a "Weihnachtsspiel"; "Ein Springtanz"; the dramatic fairy-tale, "Sampo"; the dance fairy-tale, "Wunderhorn," a "Weihnachts Suite," and a symphony. There should be added a quartet; songs with orchestra, as "Wiegenlied" and "Der Schwan"; "Sundaris Gesang," for soprano and harp; and songs with pianoforte accompaniment.

The "Weihnachts Suite" is arranged from music for a Christmas play, "Ein heiliger Abend," and the movements are entitled, respectively: "Weihnachtsfreuden," "Das Elend der Welt," "Tanz der Kinder um den Weihnachtsbaum," "Tanz der Lichtelfen," and "Zug der seligen Kinder."

Schjelderup has given concerts of his own works, assisted by his wife, Elsa Schjelderup, a singer, as in Christiania (November, 1901), as in Berlin (March 2, 1907).

He has contributed articles to leading foreign music periodicals, and he has written a short biography of Grieg, which was published in 1903.

Hanka Schjelderup, his sister, has appeared as pianist and singer in European cities since 1894.

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ENTR'ACTE.

MUSIC vs. PEPSIN.

(From the New York Evening Post.)

London, so a dispatch reports, has been seriously discussing of late the question whether music aids or retards digestion. It is a question which ought to interest New Yorkers quite as acutely. If music with meals is a good thing, surely no city was ever so abundantly blessed; if a bad thing, none so sorely afflicted. Our inescapable restaurant music was one of the strange phenomena at which Ludwig Fulda exclaimed. Once confined to the more ornate and expensive places of refreshment, the sign which says "Music with meals" has begun to appear beside that which offers "Regular dinner, 25 cents," on Third and Eighth Avenues, the phonograph removing the semblance of a class distinction.

Hungarian bands, Venetian mandolinists, German orchestras, plain American "professors," quartets, soloists, are all in increasing demand. People like them; there is no doubt about that. Old patrons of quiet, out-of-the-way cellars and halls desert them regretfully when the flute, violin, and bassoon bring in a horde of new, voluble, and enthusiastic diners every evening, and the places lose their "charm." But is this association of melody with mastication a vice which ought to be sternly checked or a therapeutic agent? The answer must not be too long deferred.

We note with some surprise that the London experts whose opinions are epitomized have decided the question, even at the risk of being unprofessional, on grounds of mere common sense. Thus, if one sits at one end of a dining-room while an orchestra plays Lange's "Flower Song" at the other, it naturally assists in creating that restful mental attitude which the stomach so much appreciates. On the other hand,

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when "The Battle of Prague" is being rendered at a distance of five and one-half feet from the table, so that the diners have to shout to make themselves heard at all, the effect is much the reverse. the connection of music with Fletcherism, or the ritual of the unorganized "Salivation Army," which has its outposts in every public dining-room, is placed on no higher ground than the tendency of some persons to chew in time with the music. They will bolt to a "coonsong" food that, eaten with Schubert's "Serenade," would have brought both nutriment and comfort.

This is all too obvious. So far as the passion for music with meals is a cult, and not a fad or a mere vanity, it must be supported by more recondite theories, like those which justify vegetarianism or an uncooked diet. The doctrine of "vibrations" and of the interchangeability of the senses patently applies. The flavor of mockturtle soup, let us say, gives to one who has the right sort of mystical vision a sensation of faint purple. Plainly, there will be trouble if the diner wears a blue suit in a brown room, and listens to orangecolored music while he eats it. Even if he is not himself delicate enough of perception to know why, yet all will not be well with that meal for him. What is harmonious for soup may be discordant for



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salad. To be absolutely right, not only the music, but the room and the clothes, should be changed with every course.

The student might, perhaps, get some profitable data by observing various diners under the influence of music. Entries in his notebook would be likely to run somewhat as follows:—

Individual r. Middle-aged man, stout, three chins, heavy rings and watch chain. Leaned back with expression of ineffable content at "No Wedding Bells for me," swayed head to and fro, and beat time with thick forefinger. Remarked twice, "I certainly do like that toon." Effect of music probably beneficial.

Individual 2. Young woman. Seated back to the orchestra. At intervals of three minutes twisted about, asking, "Why don't they play 'Love Me and the World is Mine'?" Whenever sign "By Request" was put up, exclaimed, "Now this will be it!" Effect of music and anxiety probably deleterious.

Individual 3. Youth, conspicuous clothes. Joined enthusiastically in refrain of "My Mariuccia, take a Steamboat," rising from his chair to whoop twice, in imitation of the steamboat whistle. Ate Frankfurters, sauerkraut, and strawberry ice-cream. Effect of music probably beneficial.

Indeed, we rather fancy that research would reduce all the apparently complex and subtle phenomena to a very simple principle. Those persons who eat in good humor have less trouble with their digestions than those who eat in gloom and misanthropy. Give your diner what he wants. If he is pleased by popular songs, give him popular songs; if he is pleased by psychic emanations of a certain sort, give him those. Popular songs, psychic emanations, art-nouveau diningrooms, old German steins, sanitary tiled walls and floors, flowers on the table, a wood fire, a view of mountains out the window, a canary bird in a cage, or the evening paper, are each and all better than dyspepsia tablets for those who feel cravings for these particular things. . . .

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(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; now living at St. Petersburg.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The Caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. Alborado, derived from the Spanish word, albor, whiteness, dawn (Latin, albor, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz*. A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now ppp, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and

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clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, quasi guitara, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics pizz. The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances,

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a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. sound of the guitar, the violin, the rapid tic-tac of heels (taconeos). the crack of fingers and castanets, the supple swaying of the dancers. fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic. effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. Olè! Olè! Faces beam and eyes burn. Olè, olè! The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano

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monarchy. In Richard Ford's time-his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold joyas* and coral necklaces. Dark-colored serges and black mantles or dengues are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician madreñas, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.-xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

* Joya is Spanish for a jewel, any precious thing. It also has other meanings. Joyas is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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* *

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation,* and you may regard yourself as the greatest master of the present day." Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high

* These words are italicized in the original letter.

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above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and Rimsky-Korsakoff was in doubt when he became impressed me. aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something

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indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka," and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine

*"The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It has been announced for performance in Paris this season.

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fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's Serbian Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere artisan in composition, but you will be an artist, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been

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composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much.''

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat the entire finale! Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize.

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—ED.

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Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. you are at present in a transition period, in a stage of fermentation: and no one knows what you are capable of doing. With your talents and your character you may achieve immense results. said, the first movement is a pattern of virginal purity of style. has something of Mozart's beauty and unaffectedness." the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the ''Invincible Band.''

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to

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send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.



Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906.

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Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others who, under Balakireff, founded the modern Russian school. symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Longy conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kachtchei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905.

In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie

des beaux-arts, to take the place vacated by the death of Grieg.

The list of his operas is as follows:—
"The Maid of Pskoff" (St. Petersburg, 1873–95); "May Night"
(St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui,



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His chief works besides those already mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for 'cello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61; Russian Song for orchestra (chorus ad lib.), Op. 62; songs and pianoforte pieces.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I under-



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stand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's (St. Petersburg, 1872) and "Khovanschtchina" (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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Louise de Mercy-Argenteau* he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the "Rimsky-Korsakoff's 'Antar,' 1878:

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^{*}She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the gossip about her in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347-351 (Paris, 1906).

symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

* *

Two more recent opinions concerning the music of this Russian

composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation

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of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five."'

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140); "A propos de 'Schéherazade' de Rimsky-Korsakoff," by Emile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282-284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652-656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie

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et Musiciens de France," pp. 20-25 (Paris, 1903).

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Schumann	•	•	•	Overture to Byron's "Manfred"
Dohnányi		•	•	Concert-piece for Violoncello
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1. Quartet in D minor		. Haydn
2. Sonata in E-flat for Piano and Violin.		Richard Strauss
3. Quartet in G minor, Op. 20		. R. Glière
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PROGRAM

Mozart .		Quir	et in A	major for C	larinet and Strings
Moszkowski			. Su	iit e for Two	Violins and Piano
Brahms .	•		. Qua	rtet in A mi	nor, Op. 51, No. 2

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Grieg Sonata for Violin and Piano

Mozart Trio

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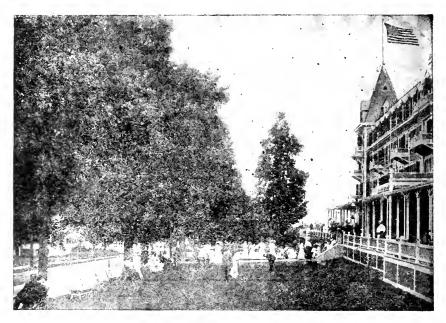
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NOVEMBER 12, 1907

DECEMBER 10, 1907

JANUARY 14, 1908

FEBRUARY 18, 1908

MARCH 17, 1908

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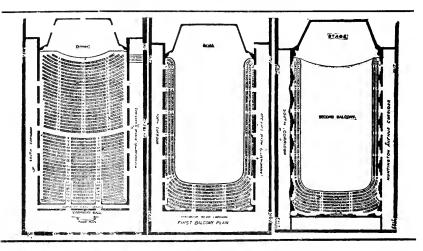
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Sixteenth Rehearsal and Concert.

FRIDAY AFTERNOON, FEBRUARY 28, at 2.30.

SATURDAY EVENING, FEBRUARY 29, at 8 o'clock.

PROGRAMME.

Schumann . . . Overture to Byron's "Manfred," Op. 115

Dohnányi

. Concert-piece in D major for Orchestra, with Violoncello Obbligato, Op. 12. First time in Boston

Bischoff

- . Symphony in E major, Op. 16
- Sehr schnell und feurig.
 Sehr ruhig und getragen.
- III. Presto; Ruhig.
- IV. Allegro moderato.

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There will be an intermission of ten minutes before the symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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OVERTURE TO BYRON'S "MANFRED," OP. 115 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose, and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that, when Schumann once read the poem aloud at Düsseldorf, his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh, that saith:—

The star which rules thy destiny Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

In 1849 (May 31) he wrote to Franz Liszt at Weimar: "I have practically finished one rather big thing—the music to Byron's 'Manfred.' It is arranged for dramatic performance, with an overture, entr'actes, and other occasional music, for which the text gives ample scope." On December 21, 1851, he wrote to Liszt: "I am returning 'Manfred' herewith. I have examined text and music again, with the assistance of Hildebrandt and Wolfgang Müller, and I think it

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may now be risked on the stage. I am now convinced that all the apparitions must come on as real people. I intend writing to Mr. Genest (manager of the Weimar Theatre) later about certain stage arrangements. As to the music, dear friend, I hope you will like the overture. I really consider it one of the finest of my brain children, and wish you may agree with me. In the melodramatic portions, where the music accompanies the voice, half the strings would be sufficient, I imagine. These matters can be decided at rehearsal. The main thing is still, of course, the impersonation of Manfred, for whom the music is but a setting. I should be very grateful if you could assist in bringing home to the Weimar actors the importance of this fine part."

Clara Schumann entered in her diary of 1848: "Robert completed his opera ["Genoveva"] on August 4th. He immediately began on a new work, a sort of melodrama, Byron's 'Manfred,' which stirred him to an extraordinary degree. He read it to me, and I was deeply moved. Robert has arranged the poem according to his own ideas, to make it suitable for a performance in the theatre, and he will begin composition as soon as he has finished much other work which is pressing." This "other work" included the arrangement of the C major Symphony for pianoforte (four hands), "a most boresome job," and the "Children's Pieces" ("40 Pianoforte Pieces for the Young," Op. 68). Clara wrote on November 4 that he had completed the overture to "Manfred": "It seems to me one of his most poetic and affecting works." She wrote in her diary on November 14: "Robert brought home at night a bottle of champagne for the birthday festival of the first section of his 'Manfred,' which he finished to-day." On November 22 he played to her the first section, "which must be very effective on the stage and with the instrumentation, which seems to me wholly original."

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The first performance—stage performance—with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850), the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "Paradise and the Peri," and "Faust's Transfiguration." At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, elevating one, in accordance with my expectations. The part of Manfred was taken by Mr. Pötsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted,

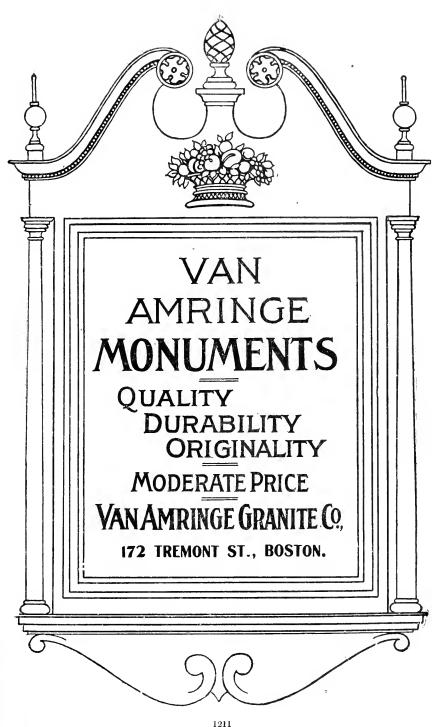
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for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confess that I had flattered myself a little in petto that Robert would leave it with me in virtue of possession in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

The first concert performance of "Manfred" was at Leipsic, March

24, 1859.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, November 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, November 17, 1869. The first performance of all the music was by The Cecilia, April 24, 1880, when Mr. Howard Malcolm Ticknor was the reader.

* *

The overture is, perhaps, as effective in the theatre as in the concert hall. It has been contrasted rather than compared with Wagner's

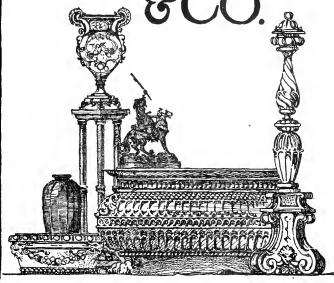
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"A Faust Overture"; it has been the subject of rhapsodies, the most romantic of which is by Louis Ehlert. Reissmann's short description is perhaps more to the purpose:—

"The 'Manfred' overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements!— Manfred's wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred's guilt, in powerful chords; Astarte's image as the mild consoler in the sweeter motive! how passionately the battle rages in the Allegro. Astarte being more and more clearly revealed as its central point, in the second motive! how the contest waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte's image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes. less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoniously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption." (Translation by Miss Alger.)

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

The overture begins with "three hurried, syncopated gasps" of the orchestra. An introduction follows, Langsam (slow), E-flat minor, 4-4. (The tonality is E-flat minor, but Schumann wrote the signature of E-flat major, and wrote in the G-flats and C-flats as accidentals.)



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There are hints of the theme of the following quick movement. The tempo is quickened, and a climax leads to the main body of the overture, which begins, In leidenschaftlichem Tempo (in a passionate tempo), E-flat minor, 4-4, with the passionate first theme, which is developed. There is a modulation to C-sharp minor, as the entrance of the second theme approaches. The second theme is a pathetic melody, which is constantly modulating. This is known as the Astarte melody, for in the drama it always has reference to Astarte, Manfred's dead sister. This theme is developed, and there are two subsidiary themes: a passionate one in F-sharp minor; the other, in F-sharp major, is more peaceful. The first part merges gradually into the free fantasia. Near the end of the working-out section there is a new and frantic theme for violas and violoncellos. At the beginning of the third part the first theme returns in the tonic, but there are deviations from the plan of the first part. The coda is short and in the slow tempo of the introduction. A bit of the Astarte motive is heard from "The violins gasp out a brief reminiscence of the the wood-wind. first theme; and then the overture, as it were, groans itself to rest."

* *

This is Schumann's overture to "Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and

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yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on."

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it quite impossible for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9 he wrote: "You may it call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. The first performance was at Covent Garden, London, in October, 1834. (The play was published in 1817.) The production was managed by Alfred Bunn. The scenery was by Grieve and the music by H. R. Bishop. There was an attempt made to engage Charles Kemble to play the leading part, but his terms were too high. Manfred was impersonated by Mr. Henry Denvil. Ellen Tree was the Witch. Byron's sister, the Hon. Mrs. Leigh, was present.

This Mr. Denvil produced his own version of Byron's poem in New York at the Park Theatre, September 20, 1836. He took again the part of Manfred, and, according to a contemporary critic, "gave little satisfaction." Mrs. Vernon was the Witch; Mrs. Grimes was Astarte.

"Manfred" was revived at Drury Lane, London, as late as October

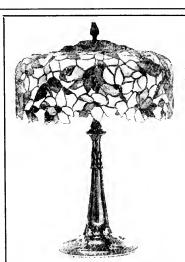


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14. 1863, when it was produced by Samuel Phelps, who took the part of Manfred. Rose Leclerg played Astarte, Mr. Ryder took the part of the Abbot, Mr. Neville was Manuel, and Mr. Warde impersonated Arimanes. Henry Morley did not find this performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

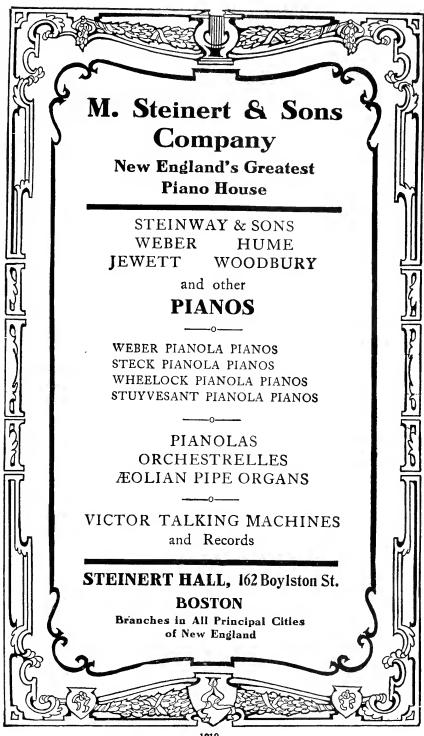
To some the play may now seem bombastic, absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute,



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magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," Pastorale, "Flight of the Spirits," -symphonic prelude by A. von Ahn Carse (London, March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv., pp. 552-555. Leipsic, 1900). The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God, and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

Jules Massenet in 1869 worked on a "Manfred." Byron's poem was adapted for this purpose by Jules Émile Ruelle. The work was not completed.



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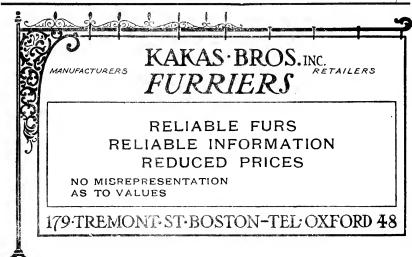
Mr. Heinrich Warnke was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and when he was ten his father began to give him violoucello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten veas ago Felix Weingartner invited him to be first violoncellist of the Kaim Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvorák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony Concert in Boston Volkmann's Concerto in A minor, Op. 33.

Concert-piece in D major for Orchestra, with Violoncello Obbligato, Op. 12 Ernst von Dohnányi

(Born at Pressburg, Hungary, on July 27, 1877; now living.)

This Concertstück, dedicated to Hugo Becker,* was played by him at a Gürzenich concert in Cologne, December 4, 1906. It is scored

*Hugo Becker, the youngest son of Jean Becker, the founder of the Florentine Quartet, was born at Strassburg, February 13, 1864. He studied with his father. Kündigers, Grützmacher, Hess, Piatti, and de Swerts. He was first 'cellist of thef-Frankfort Opera House in 1884-86.6 He taught at the Hoch Conservatory in Frankfort and later at the Leipsic Conservatory. He visited the United States in the season of 1900-1901.



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The composition begins Allegro non troppo, 3-4. After a few measures of an accompanying figure the chief motive of the whole composition is given out by the solo instrument. The middle and contrasting section is an Adagio, 4-4. The third section, in the tempo and general spirit of the first, includes a long cadenza. It may be said in general that Dohnányi has here considered the violoncello as a singer of sustained melody rather than as a means of displaying bravura, and the more elaborate passages are based on this idea.

Dohnányi's father is a professor of mathematics and physics at the Pressburg Gymnasium, and he is said to be an excellent 'cellist. The boy, before he was three years old, showed unmistakable musical instincts, but his father waited until he was six, and then began to teach him the piano. The boy also studied the violin, and at a later period played the viola in quartets and in the orchestra. "His earliest attempts at composition date from his seventh year. chose for his Christmas present a sheet of manuscript music paper, and in the early morning the child began to write down notes indiscriminately on the paper. The mere writing of music gave him the greatest pleasure. Later on little compositions were evolved. first that he remembers were seven pieces for violin and pianoforte, quite original. When his father laughingly played them with him, the little composer was quite indignant at such levity. Several smaller pianoforte pieces followed in the *Lied* form. All these compositions were strictly correct in both harmony and form, although he had

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not received any theoretical instruction whatever." But let us leave the passionate biographer.

Dohnányi's father taught him for two years, and then Ernst studied until his sixteenth year the pianoforte with Forstner, the organist of the Pressburg Cathedral. There was no intention at the time of making the youth a professional musician, yet he had played chamber music publicly at a concert in Pressburg when he was nine years old.

Ernst wrote his first chamber music about 1888–89,—two violoncello sonatas, two string quartets, two pianoforte sonatas. "At the age of thirteen he, for the first time, played Brahms (the G minor Quartet) in public. He was immensely inspired by the music, and his early love for Schumann grew colder. He became an ardent admirer of Brahms, and under his spell he composed a pianoforte quartet and later on a string sextet. The quartet was publicly performed in Vienna in March, 1894, by the Duesburg Quartet, with great success. Another string quartet was composed in five days!"

In the spring of 1894 it was determined that Dohnányi should make music his profession, and that he enter the University and study philosophy while he was pursuing his musical studies. He entered the Royal Hungarian Academy of Music at Budapest in September, 1894, and remained there until June, 1897. He also entered the University, but left it after a few months. His teachers at Budapest were Hans Koessler* for composition and Stefan Thomán for the pianoforte. In 1895 Dohnányi produced his Pianoforte Quintet in C minor (Op. 1), which was played at Budapest, at Vienna, and at London (November 16, 1898). "Koessler, who was an intimate friend of Brahms, had often spoken to the latter about young Dohnányi and his remarkable

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^{*}Koessler, born January 1, 1853, at Waldeck, studied with Rheinberger at Munich. After engagements at Dresden and Cologne he went to Budapest, and in 1883 he took charge of the class in composition at the Landesmusikakademie. His "Symphonic Variations" in memory of Brahms were played at a Symphony Concert in Boston, March 15, 1902.

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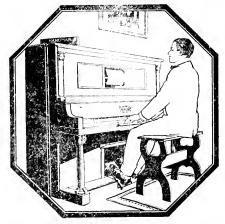
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Dohnányi continued to compose. A symphony in F was produced. "In 1896, the year of the Hungarian Millennium, the 'King of Hungary' offered prizes for works by native composers. The Liszt Verein in Budapest arranged the competition, and Dohnányi competed with his symphony, an overture entitled 'Zrinyi,' and the string sextet in B-flat of his Pressburg days, but rewritten for the occasion. Both the symphony and overture took prizes, while the sextet was honorably mentioned, and the two prize works were afterwards performed at Budapest." He also wrote pianoforte pieces,—Scherzo in C-sharp minor (1897), Capriccio in B minor (1897), Pianoforte Variations and Fugue on a Theme by "E. G.," a pupil of his, a Psalm in eight parts, and some four-hand waltzes.

In July, 1897, Dohnányi went to study the pianoforte with d'Albert for two months. He then went to Berlin, and gave recitals on October 1 and 7. He played afterward at Dresden, Vienna, Budapest, and other towns. He made his first appearance in London at a Richter Concert, October 24, 1898. His first appearance in the United States was at a concert of the Boston Symphony Orchestra at Cambridge (Mass.), March 15, 1900, when he played Beethoven's Concerto in G major.

Besides the pieces by Dohnányi mentioned above are these: Symphony in D_minor, Op. 9 (1903); Passacaglia for pianoforte, Op. 6; String Quartet, A major, Op. 7; Sonata for violoncello and pianoforte,



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Mr. Warnke played Dohnányi's Concert-piece for the first time in this country at a concert of the Boston Symphony Orchestra at Indianapolis, Ind., January 29, 1908.

ENTR'ACTE.

MUSICAL COMEDIES AND LAUGHTER.

BY PHILIP HALE.

There are estimable men and women, neither prudish nor austere, who, having seen a musical comedy for three hours, leave the play-house wondering why the great public enjoyed the show, if guffawing and clapping hands together noisily be symptoms of acute internal pleasure.

These wonderers would fain have been amused. They went to the playhouse thinking that a hearty laugh would be physiologically and mentally beneficial; for, according to learned leeches, laughter strengthens the lungs and furthers the health of the whole organism. Did not Mr. Richard Mulcaster of the sixteenth century insist that laughter helps those who have cold hands and cold chests, and are troubled by melancholia, since laughter "moveth much air in the breast, and sendeth the warmer spirits outward"?

Listen to the wise Rhasis: "Let them use hunting, sports, plays, jests, merry company, which will not let the mind be molested, a cup

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of good drink now and then, hear music." Listen to another, who recommended a patient "to hear and see singing, dancing, maskers, mummers." Did not Jesus, the son of Sirach, say:

The beauty of a woman cheereth the countenance, And a man loveth nothing better.

Did not the Persian king have one hundred and fifty maidens serving as chorus girls at his table, to play, sing, dance in turn?

Mr. Herkimer Johnson, an earnest student of sociology, was comfortably seated early in the season a few rows from the stage, so that there was no need of an opera-glass. He sat in an aisle seat, and he could stretch a leg at ease. There was music, there was dancing, there was jesting; there were fair women whose outlines were not vague; there were men indefatigable in their effort to be amusing. Mr. Johnson could not laugh, but hundreds in the playhouse were beating their sides in ecstasy of laughter, the unsophisticated laughter of children and savages. As James Sully remarks in his essay, which Mr. Johnson, sorely perplexed, consulted the next day: "The sudden glee which starts the laugh starts also movements of arm, leg, and trunk, so that arms flap wing-like, or meet in the joyous clap, and the whole body jumps." Yes, that was the kind of laughter all about Mr. Johnson and throughout the theatre. Some of his neighbors were so exhausted that they were obliged to leave their seats in search of alcoholic restoration.

Why could not Mr. Johnson laugh? To him the musical comedy was yellow, and he remembered with malicious pleasure that in France persons who laugh too often and at nothing are said to have eaten saffron, for saffron has the property of dilating the body, heating the heart, and obliging the eater to open frequently his mouth. The audience, with the exception of himself and a few others, was fed on

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saffron from the moment the curtain rose. He was not mistaken: the show was vellow.

Yet it is not pleasant to sit mentally "remote from all, a melancholy man," especially when you have paid money to be amused. It was Hood's usher that sat in doleful dump, not the playhouse usher, for the hands of the latter are heavy and his laugh is Gargantuan.

Nor were those roaring in laughter all guffoons. "Guffoon" is a portmanteau word, an excellently descriptive word invented by Mr. Frank E. Chase, of Boston. It is compounded of "guffaw" and "buffoon." A guffoon, therefore, is a man that guffaws at the foolery of a buffoon. He has, as a rule, a thick neck with a crease in it when he adjusts himself for unalloyed mirth. The back of his head rises like unto a board, from the edges of which the ears are not far distant. often scented with cocktails and cigarettes. He is often accompanied by his wife, a female of his kind. Their entrance, a little late, suggests a brass band playing a polka. They are the best friends of the librettist, composer, and star comedian, who, if it were not for them, might soon be forced to seek more peaceful callings.

The guffoon sees nothing in operettas of the class to which "Véronique" belongs. When he saw "The Belle of Mayfield," he kept



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wishing Ithat Mr. Carroll, less boisterous than in former days, would "do something." He prefers May Irwin, with her disconcerting self-confidence and lack of finesse, to Marie Cahill, with her subtlety and eloquent repose. He was bored by "L'Enfant Prodigue," but he has seen the Rogers Brothers more than once in each one of their pieces. To him Sir William S. Gilbert is an absurdly overrated man.

When there was a revival of Gilbert and Sullivan's operettas at the Savoy in 1906–1907, Mr. Frank Richardson, of London, came forward and insisted that laughter is going out of fashion; that sounds of merriment are rarely heard in the theatre.

An ordinary man reads his *Punch* from end to end, and his face is as grave as though he were reading the Christmas number of the *Lancet*, containing a special colored supplement devoted to the unfortunate condition of his own body.

This is a good sign. It is a sign that we are getting more civilized. Laughter is barbaric. It is not, if you come to think of it, a sensible thing to emit strange sounds because a friend has made a pun with which you are well pleased. It is not an intelligent proceeding to make ridiculous movements with your face at the appearance of a red-nosed comedian. The hyena laughs; and we don't respect him for it. We do not admire the jackass because he laughs. A gentleman should have his face and his voice under perfect control. To weep is a faux pas, as bad as the dropping of h's or puns, or the habit of eating peas with a knife. The perfectly civilized man or woman should never dream of expressing sorrow by hydraulic emanations from the eyes, or of signifying appreciation by facial contortions or . . guffaws. A horrible word, aptly describing hideous things!

It is not surprising that the reader of *Punch* does not laugh while he is reading. Seldom is there an issue that can serve as a pill to purge melancholy. Nor is it surprising that the puns in English burlesques, musical-comedies, and comedies do not excite mirth. Nor is it easy to see why any person endowed with ordinary intelligence should laugh heartily in the course of a performance of "The Yeomen of the Guard," the first of the operettas performed in the revival of Gilbert

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and Sullivan's operettas to which I have referred. Take, for instance, the dialogue between the Lieutenant and Jack Point:—

Lieutenant. Can you give me an example? Say that I had sat me down hurriedly on something sharp?

Point. Sir, I should say that you had sat down on the spur of the moment.

Lieutenant. Hump, I don't think much of that. Is that the best you can do? Point. It has always been much admired, sir, but we will try again.

Lieutenant. Well, then, I am at dinner, and the joint of meat is but half-cooked. Point. Why, then, sir, I should say—that what is under done cannot be helped.

The late Vernon Blackburn was lost in wonder, love, and praise over this operetta, and he wrote in the *Pall Mall Gazette:* "At last we have back in our midst the operas which form so delightful an antithesis to those other musical comedies of our time, which are best described as 'ripping,' and are fairly typified by such literary and musical transports as 'Waltz me Round again, Willie.' There will, of course, still be a huge following for those peculiar eruptions, but there is as large a public which they have simply driven away from the light lyric theatres."

Is laughter going out of fashion? Mr. Richardson is not alone in his statement, though others have advanced it with a greater show of philosophy. They go back to the saying of Thomas Hobbes: "The passion of laughter is nothing else but sudden glory arising from sudden conception of some eminency in ourselves by comparison with the inferiority of others, or with our own formerly." Aristotle said, long before Hobbes sang aloud at night and in bed, "not that he had a good voice but for his health's sake," that the ludicrous is a subdivision of the ugly, and consists in "some defect or ugliness which is not painful or destructive."

Aristotle's theory may seem to many preposterous; that of Hobbes

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is well grounded. Some years ago an American paragrapher wrote: "It's the sight of fat men in helmet hats that makes murderers." The paragraph—I quote it from memory—was copied widely. Many laughed because they knew too much to wear a hat of this species; some because they were dimly conscious of aggravating incongruity: helmet hats should be worn by heroes; heroes are not fat; therefore, etc. This was their syllogism.

A highly respectable citizen is walking on the sidewalk, cheered by the thought of his self-importance. He has served as chairman of committees; he has written letters to newspapers and thus excited complimentary editorial comment. He is one of the solid men of Boston. He slips on ice and falls heavily. You may be a person of kindly disposition, but your first impulse is to laugh wildly and incite other lookers-on to laugh. Why? Because you did not fall.

Acrobatic comedians and pantomimists have for years comprehended the mental attitude of those that stand toward those that fall, of those that remain dignified when others are grotesque or ridiculous against their will. The entrance of Mr. Francis Wilson in his tumultuous days was invariably of a nature to make the spectator laugh, because he, the spectator, was not and could not be in the plight of the man on the stage.

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Years before Mr. Richardson began to contribute articles to the *Pall Mall Gazette*, Charles Baudelaire wrote an essay on the essence of laughter and that of the comic generally in the plastic arts. Sully quotes from many who have discussed laughter, from Dugas and Raulin to G. Stanley Hall; but he does not mention in any way what ever the remarkable essay of Baudelaire.

The author of "Fleurs du mal" argued that human laughter is connected intimately with the accident of an ancient fall, of a physical and moral degradation. In Paradise, where there is perfect joy, there is no laughter. The comical is a damnable element of diabolical origin. A primitive soul, hearing laughter for the first time, would shudder in ignorance and from fear. Laughter is an involuntary spasm caused by the sight of another's misfortune, and it comes from weakness of spirit. Since laughter is satanic, it is therefore profoundly human: it is in man the consequence of the idea that he is a superior being. The power of laughing is in the laughter, not in the object of his mirth. Joy and laughter are not the same. Joy exists by itself and has diverse manifestations. Laughter is only an expression, a symptom.

Marcel Schwob, starting with practically the same premises, went farther. Baudelaire ended with an examination of the savage laughter excited by a Punch and Judy show, especially by the execution of

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Punch, the murderer, and he analyzed the nature of a comedian's ability to awaken laughter in the spectator. Schwob believed that laughter will probably disappear. "This gross physical proof of the knowledge that one has of a certain discord in the world will be effaced when there is complete skepticism, absolute knowledge, universal pity and respect for everything." To laugh is to allow one's self to be surprised by negligence of law. When all the anomalies are arranged in a cosmic mechanism, men will no longer laugh. In time to come a lecturer will say: "This sort of contraction of the zygomatic muscles was peculiar to man. It served to indicate to him his scanty knowledge of the world-system and his belief that he was superior to everybody and everything."

Schwob related a story, which, he said, always provoked laughter: "On the Bermudas there is no insect or quadruped worthy of mention. The inhabitants pretend that their spiders are large. I have never seen one that is greater in size than a soup plate. One morning the Rev. Mr. ———, who was travelling with me, came into my bedroom with a boot in his hand.

- . "'Is this your boot?" he asked.
 - "'Yes,' said I.
- "'I am glad of it. Just think, I met a spider that was carrying it off.'

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- "The next morning at daybreak this spider raised my window to take my shirt.
 - "'Did it take it away?"
 - '''No.'
 - "How do you know that it was going to take it away?"
 - " 'I saw it in its eye."

Schwob added: "I tell this simple anecdote because it presents the two faces of laughter. First, we are astonished at finding an insect classed with quadrupeds, and we are struck forcibly by the contradiction between the size of spiders known to us and that of a pair of ordinary boots. Furthermore, the absurdity of supposing that a spider should have the premeditated intention of taking things used only by us, and of imagining that any one could see its intention in its eye (this takes us back to the first face) excites our laughter." Marcel Schwob, alas, is dead. No one can think of him as happy in a land without irony.

Our friend Mr. Johnson consulted diligently the thinkers who have pondered the subject of laughter. Reading Sully's treatise, he was entertained, although he did not laugh "right out loud," but at the end he did not know whether he should have roared in an unbuttoned manner at the musical comedy or not. Reading Baudelaire and Schwob, he came to the conclusion that he had behaved himself philosophically; that he was simply a man born out of due time.

He remembered, however, that in years gone by he laughed uproariously at the sayings and pranks of comedians in burlesques and comic operas. He recalled the early French *opéra-bouffe* invaders, the first company of British Blondes, George L. Fox as Hamlet or Macbeth, John Howson and the wonderful Jones in Alice Oates's company, Harry Beckett, Dixie and Harrison when they were playing together, Fred

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Leslie of blessed memory, Jefferson de Angelis as the amorous army officer with the game leg—the list is a long one. But in those burlesques, comic operas, farces with music, there was something that was laughable, something grotesque, ironical, humanly funny. The situations were not all preposterous. The dialogue was something more than slang in a bar-room. The irony of life was good-naturedly admitted. The hypocrite was rebuked, and the spectator, though he knew that the fable was spoken concerning him, nevertheless laughed, and he for a time mended his ways. The songs were not all inane. The music had some distinction, some charm.

Perhaps the fault, after all, was not with Mr. Johnson, and for once the audience was unreasoning. Applause is contagious: if it be started cunningly, it will spread even when many of those applauding are secretly bored. And after mature reflection Mr. Johnson would prefer to side with the easily amused rather than with Baudelaire and Schwob, If only the comedians would help him! Laughter may disappear. but not in his day. Homer assures us that the gods laugh at their feasts on high Olympus. No doubt, the dwellers in the air smile, seeing the strut, the pother, the passions, the tragedies of human life. Why should we not be allowed to laugh at ourselves, even when we and our finer emotions are burlesqued and derided on the stage?

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THE PROBLEM OF THE INFANT PRODIGY.

Passionately eulogistic articles by leading music critics of London on the performances of certain boy fiddlers, infant prodigies, have been published in London journals. These eulogies seem extravagant to those of us who heard Florizel Reuter, who now calls himself von Reuter, Kocian, and Franz von Vecsey. They seem preposterous in the case of Master Elman, who has not yet visited the United States.

These eulogistic articles were not by irresponsible, hysterical "lovers of music." They were written by the late Vernon Blackburn of the Pall Mall Gazette and by Mr. E. A. Baughan of the Daily News, men accustomed to hearing and discriminating, men not given to reckless honey daubing. Mr. Blackburn was always entertaining, and he often wrote with exquisite fancy as a master of the phrase. Mr. Baughan is more direct, more easily understood perhaps by the reader of news. A mediocre performance or an inferior composition spurred Mr. Blackburn to an article that was more artistic, more musical, than the provoking cause. Mr. Baughan at once incites confidence as a man of intelligence who tells in unmistakable language what he heard and saw.

We all heard Kubelik (as a youth), Reuter, Kocian, von Vecsey. They were indeed surprising boys, and judged as boys three of them at least—for Kocian's reputation abroad was not easily understood

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here—deserved full houses and applause. But no sane person thought of speaking of any one of them in the same breath with Ysaye, Sarasate, Kreisler. Yet Mr. Blackburn did not hesitate to say of von Vecsey: "This is no prodigy in the true sense of the term: he is a finished artist"; and read Mr. Blackburn's incredible article on Elman: "We are content to say that he reaches the ideal plane of the great violinist; we speak of him not in the least as if he were a mere phenomenon, but we praise him quietly and unsentimentally because he is a great and wonderful artist. Technic we seem to expect nowadays from boys and girls of almost any tiny age; but we get it in an extraordinary degree from Elman. He seems to know every device possible to his instrument. The places into which others have hesitated to enter he seems to have explored with fearless boldness. And therein lies the great characteristic of his playing,—his absolute fearlessness. He is the Siegfried of modern violinists."

One may enjoy the amazing technique of an infant prodigy,—if there is not the thought of body-injuring, brain-stunting labor that brought this uncanny proficiency,—and one may at the same time remember the text about a child speaking as a child. The hot eulogists of the infant prodigies now before the public insist that these children display the emotional power of men. Mr. Baughan has voiced such an opinion in an article entitled "The Problem of the Prodigies."

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He begins by speaking of Mischa Elman:—

"It was curious to watch the expression on the faces of many well-known violinists at the recital given the other day by Mischa Elman. Here was a boy of thirteen playing difficult compositions with a technical aplomb that is supposed to come only with maturity. If his gifts ended in technical mastery of his instrument, there would not be anything so wonderful in Elman's playing, for in these days we expect much from a boy of his age. But there was very much more than technique in his performance of Lalo's 'Symphonie Espagnole' and Rubinstein's Romance, which was given as an encore. His interpretations were remarkable for the qualities which one does not expect from a lad who can have had no experience of life, and whose emotions, one would think, must run in the grooves natural to a boy of his age. And from all accounts he is just a simple boy, full of fun and high spirits.

"This early development of the musical sense is not uncommon. Indeed, it may be said that all great executants have been prodigies.

"It is of some value in estimating the peculiarity of this early musical development to remember that in hardly any other walk of life are there prodigies. Even in music itself creative talent is very seldom shown at an abnormally early age. Mendelssohn was more or less of a prodigy composer, but then he was comparatively a young man.

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early in the fall of 1908.

Mozart, it is true, began writing while still a mere boy, and in modern days young Florizel von Reuter has shown considerable aptitude for composition. These are exceptions. But there are no cases on record, I believe, of a poet writing finished work at the age of ten or twelve, of a boy philosopher or scientist.

"When a lad of Mischa's age can enter so deeply into the very emotional contents of a piece, it is clear that the capability of doing so cannot be dependent on the action of trained reasoning powers, for however great a boy may be in mental possibilities he cannot have attained the maturity of mind that is required for concentrated mental work. Of course, in committing a long composition to memory and in gaining the technical freedom necessary to play it easily a considerable amount of intellectual exercise is required. A prodigy's brain must be not only abnormally sensitive, but it must also be capable of working soundly. It must be a powerful organ in his physical make-up. But, after all, this part of a prodigy's mental nature is not so very wonderful. Many boys who have afterward won distinction in the learned professions have shown extraordinary powers of assimilating knowledge. They could not, it is true, pose as finished masters of any craft. But every one must have met with cases of boys of twelve and thirteen who have displayed marvellous talent for mathematics, for instance. I remember one or two such cases at school, and also with what suspicion they were viewed by those of us who were not gifted in the same way. Most of us, too, can remember how little these mental prodigies have made of their after life.

"We had better leave the word 'genius' unused in this discussion, for it is the usual method of begging all questions of abnormal mental development. A gift from the gods explains everything too easily. But there is no doubt that, though our senses can be and are trained

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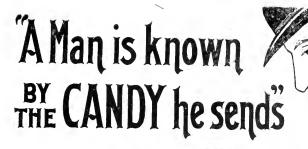
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"In the same way I can remember to have received the deepest pleasure from hearing my mother play and sing. I did not know that she was playing Beethoven's sonatas, nor that she was singing Mozart and Rossini, but unless my memory plays me false I appreciated the music as much then as I do now, although I could not explain precisely why I appreciated it; nor, to tell the truth, can I now.

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"Between this early appreciation of the two arts of painting and music to the power of excelling in their practice no question of different mental development is involved. Had I the physical aptitude I could have reproduced those Bible pictures and that music with absolute fidelity, and they were sufficiently grasped by my mind to enable me to give the reproductions some tinge of individuality. I cite my own case because I was not in any way abnormally gifted. easier would it be for a boy of Elman's sensitiveness to give interpretations that surprise grown-up people who entirely forget their early mental life! They forget how as children they had, for one thing, a keen sense of character, so that no cajoling would make them like uncles and aunts against whom their intuition warned them. not children, indeed, continually put us to shame by the keenness of their intuition? The brain of a young creature who has come to the period when the newness of the world is gradually being mentally classified often astonishes us with its quick grasp of essentials,—astonishes and often confounds.

"Music is well known to be a matter of sense and not of mental exercise. When we grow up we speak a lot of nonsense about the intellectual side of music. It has its intellectual side, of course, but at bottom it is a matter of feeling and not of thought. That is the reason why so many critics of excellent gifts go quite wrong in the simplest judgments,—for instance, in quality of tone. It is not uncommon that a certain singer or violinist is described as beautiful by one writer and as not beautiful by another. The sense of beauty of tone may be developed, and it may be destroyed, but it is a question of sense, and a child has it as strongly as a grown man, perhaps more strongly. With regard to Elman it is considered extraordinary that he should be able to play emotional music with the right emotion,

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though as a boy of twelve he cannot possibly have experienced any such emotion in his life. But music carries its own emotion. The performer has it ready-made for him if he does but understand the language. Many children understand it well enough, but they cannot make that understanding articulate. The prodigy, I take it, is just a musical child of abnormal sensitiveness of mind and body."

The conclusion arrived at by Mr. Baughan seems logical, but are the emotions of a child so similar to those of a man or woman that the latter, hearing an expression of the child's emotions in music will necessarily be moved? To some—and they are not so very fewachild is unintelligible and seldom sympathetic unless he be franking a child, and then he disconcerts others, as Charles Lamb, who looked upon boys as unwholesome companions for grown persons. There are parents who wholly fail to understand the emotional nature of their children.

Some studying the problem of the infant prodigy have advanced the theory of the reincarnation of a musical soul. "Lancelot" of the Referee discusses the question in an interesting manner: "The theory advanced by some that the prodigy is a reincarnation of a musical soul is poetical and fascinating, and excites the imagination to o'erleap itself; but at present the only shadow of justification of the theory is the Eastern antiquity of the belief in spiritual transmigration. Assuming that the heart-moving fervency and tenderness with which Mischa Elman gave out the second subject in the opening movement of Tschaikowsky's violin concerto were the utterances, as indeed they seemed to be, of a soul old in love speaking through a new medium, and supposing that the vigor and manliness of the interpretation of virile passages were inspired by a spirit developed in a former state of existence, granting this and its wide sweeping consequences, we are

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still faced with the phenomenon of the power to execute passages which ordinary students take years to acquire. The physiological puzzle, indeed, is as great as the psychological problem.

"Let any one try to produce an even tone by drawing a bow across a single string of a violin laid in proper position and there will be realized the delicate variation of the pressure required to compensate the difference of leverage which has to be adjusted during the passage of the bow from the nut end to the tip. This requires a sensitiveness of muscular control only existent with high development. The movements of the fingers of the left hand demand a no less perfection of touch, and also a keen perception of gradation of pitch, since they slide up and down the strings in automatic sympathy with the sound imagined in the brain. When it is remembered that in rapid passages from five hundred to seven hundred notes a minute are formed by one hand, while their volume and intensity are simultaneously produced and regulated by the other hand, by the medium of a lever the fulcrum of which is ceaselessly being shifted, it will be realized that the executive side of the prodigy is as wonderful as the psychological aspect. Both actions, of course, proceed from the brain, and possibly the key to the solution of the mystery is Mischa Elman's recent answer when asked about his practising: 'I would play for about twenty minutes, and then if I found I could not get the effect I wanted I would stop and think until I felt how it should be.' would indicate an abnormally developed nerve power and consequent muscular control, and beyond this an imagination set in action by unconscious cerebration, supplying the place of that which in the adult is experience, or recollection of past emotional phases."

Take any one of these prodigies: is his emotional skill—when he has any—merely imitation? "Lancelot" considers this point:

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tion is undoubtedly a great factor in the performances of the prodigy. We see this faculty at work in the games of all children; it runs, indeed, through the entire animal creation, and in the human species, being allied to the power of imagination, it takes the form of imper-'Let's pretend' is heard from the nursery to the play-These two salient facts throw some light on the prodigy ground. problem, but they leave much in darkness. If you teach an adult to imitate, you go the surest way to kill his individuality, and, the more ardently he imitates, the greater the certainty that he will arrive at high-class mediocrity.

"Imitation is a necessary and valuable platform on which to base individuality, but to use it as a ladder is to court disaster. Of course. a perfect imitation would be as good as the original, but a perfect imitation goes into the intention of the performer underlying his expression, and embraces such psychological subtleties as to make its accomplishment by a child phenomenal. Moreover, masters do not teach, parrot fashion, by constantly playing to their pupils, and those musicians who have heard the recent trio of prodigies—von Vecsey, von Reuter, and Mischa Elman—recognize in each of them individuality of style."

It will be observed that Mr. Baughan and "Lancelot" discuss the question without hysteria and without use of what Artemus Ward described as "pretty shop-keeping talk." As an example of the latter, an article published in the London Telegraph may be commended:—

"Rain beat noisily upon the roof and thunder roared and rattled, but Mischa Elman went calmly on with his prescribed Paganini and Bach and Wieniawski. Calmly is the word, be it noted, not stolidly. We have had stolid wonder-children on our musical platforms: Mischa is not of them. Upon his face, as he plies the bow, rests a great peace, and only now and then, with a more decided expression, does he lower his cheek upon the instrument, as though he would receive from it the impulse of its vibrations and to it communicate his own soul beats. The marvel of this boy does not lie in his execution of difficult passages. If it did, perhaps we should award it but perfunctory notice, seeing that among the children of our generation there are so many who play

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with difficult passages much as their predecessors did with marbles. We have gone beyond mere dexterity in bowing and fingering, and can say, in the spirit of one of old time, that from the babe and suckling comes now the perfection of such praise as lies within the compass of a violin.

"Asked to account for this,—to explain why Mischa Elman, laying cheek to wood, reveals the insight and feeling of a man who has risen to the heights and plumbed the depths of human life,—we simply acknowledge that the matter is beyond us. We can do no more than speculate, and, perhaps, hope for a day in which the all-embracing science of an age more advanced than our own shall discover the particular brain formation, or adjustment, to which infants owe the powers that men and women vainly seek. Those powers may be the Wordsworthian 'clouds of glory,' brought from another world. If so, what a brillant birth must that of Mischa Elman have been! The boy was heard in a work by Paganini and another by Wieniawski, both good things of their meretricious kind, and both irradiated, as we could not but fancy, by the unconscious genius which shines alike on the evil and the good, making the best of both. Upon the mere execution of these works we do not dwell, preferring the charm of the moments in which the music lent itself to the mysterious emotion of the youthful player, and showed, not the painted visage of a mountebank, but the face of an angel."



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(Born at Duisburg on the Rhine, January 7, 1868; now living at Munich.)

Mr. Bischoff's name does not appear in the latest German encyclopædias of music. The composer was invited some time ago to send a sketch of his life for publication in the programme book. Nothing has been heard from him.

Yet it may here be stated that in 1887 he was a student at the Leipsic Conservatory of Music, where he took lessons of Jadassohn in composition. At a Gewandhaus concert, as the story goes, he heard Richard Strauss's Symphony in F minor, and he was so impressed by it that he sought the composer out, and, while he did not actually take lessons in theory and composition of him, he was associated intimately with him for three years in the study of scores and in the discussion of music. His home is in Munich.

Among Bischoff's chief works are: "Gewittersegen," for tenor voice, organ, and orchestra, Op. 9, a composition to which a prize of three hundred marks was awarded by the Allgemeiner Deutscher Musikverein. It was performed at a concert of the thirty-fifth convention of this society, at Dortmund, in May, 1899. The singer was Forchhammer. The text of this piece, which has the sub-title, "Psalm zwischen Wolken," is by Richard Dehmel.



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"Pan," an idyl for orchestra, Op. 14, played by the Kaim Orchestra, led by Sigismund von Hausegger, and performed at a concert of the thirty-eighth convention of the Allgemeiner Deutscher Musikverein, at Krefeld, in June, 1902. This idyl is a musical illustration of Turgeneff's prose poem, "Les Nymphes," the thirteenth of "Petits Poèmes en Prose" in the edition entitled "Souvenirs d'Enfance" and published by Hetzel and Company in Paris.

"Hyacintenträume," performed at one of Nodnagel's "Novelty" concerts at Berlin in 1898.

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"Der Weiher," five poems by Annette von Droste-Hülshoff for high voice and pianoforte, Op. 11.

Five songs for low voice and pianoforte, text by Richard Dehmel, Op. 12.

"25 neue Weisen zu alten Liedern," Op. 15, for voice and pianoforte; "Orchesterlieder," among them "Bewegter See" (1903).



The Symphony in E major was produced at a concert of the forty-second convention of the Allgemeiner Deutscher Musikverein, at Essen, May 24, 1906. The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, January 4, 1908.

The symphony is dedicated to Dr. Richard Strauss and scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double-bassoon, six horns, three

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There is no argument, no explanatory programme, published in the score. When the symphony was performed at Essen, the composer wrote a statement about his intentions and also an analysis.

"For some years many composers," Bischoff says, "have attached importance to explicit explanations in programme books. has nothing to do with 'programme music.' I believe, however, that there is no music, as there has been no music, which is not programme music in one way or another; inasmuch as there is no musical expression which does not find an analogy either in the world of facts and events, or in that of poetic sentiments and sensations. Not to be out of fashion, I therefore insist that my symphony presents throughout programme music. It naturally lays claim to be shaped solely in accordance with musical principles.

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and

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beautiful womanly apparition (intermediate passage),* and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked-balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe, that I have succeeded in working the poetical idea into that which

is clearly defined and plastic."

I. Sehr schnell und feurig (very fast and in a fiery manner), E major, 6-8. The first chief theme is announced immediately fortissimo. A rapid figure, 12-16, is added. A third theme has sustained melody. After a development of this material the thematic group is dismissed with a fanfare for brass. The second chief motive, Noch etwas breiter (still somewhat broader) and feroce, B major, 9-8, is announced by oboe and violins. The theme of the coda, E major, 2-4, is derived from one of Bischoff's songs, a drinking-song. There is an episode, which takes the place of the conventional working-out section in the old symphonic form. This episode contains a melodious theme which

* See remark near the end of the short analysis of the symphony.-P. H.

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really belongs to the fourth movement, where it plays a part of marked

importance.

Sehr ruhig und getragen (very quietly and in a sustained manner), C major, 4-4. This movement is a free elaboration of two themes. the first announced by the strings at the beginning, the second by the Sections of the first theme have later in this movement an independent value, especially a quotation from one of Bischoff's songs, "Letzte Bitte."

Presto, E minor, 3-4. The scherzo is built on three chief The first is announced by violas and bassoons; the second by flute and bassoon; the third is a running chromatic figure. theme of the trio, ruhig (quiet), B major, is a long melody, sung at

first by oboe and violins.

("The intermediary passage between the scherzo and the last movement is constructed from the theme which, already appearing in the first movement, becomes the second chief theme of the finale, and also

from the initial theme of the first movement.")

Bischoff in his analysis mentions this intermediary passage between the scherzo and the last movement. This analysis was written by the There is no "intermecomposer for the first performance at Essen. diary passage" in the published score (1906). The analysis was of course written before the performance. I have been unable to learn whether this intermediary passage was cut out at Essen in order to shorten the performance, or was afterward omitted when the manuscript was sent to the publisher. The work was first played from manuscript, and Bischoff, according to a statement in Die Musik for December, 1907, revised it thoroughly.

IV. Allegro moderato, E major, 4-4. After the chief (wood-wind and trumpet), which has in itself no definite tonality, follows immediately the "Coda—thought," with a bass that is of marked importance in the development. The second chief motive, the one that appeared in the first movement (and in the intermediary passage of the original version), is now in A major (violins and wood-

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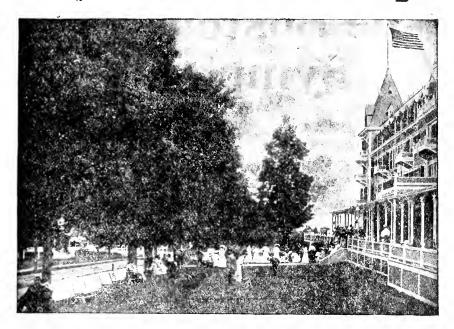
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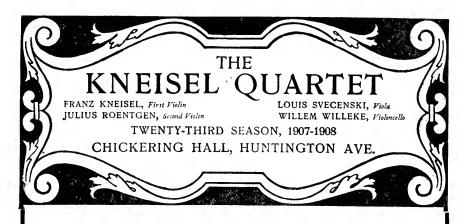
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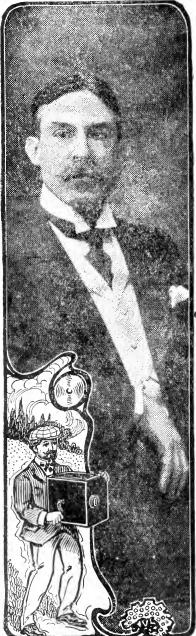
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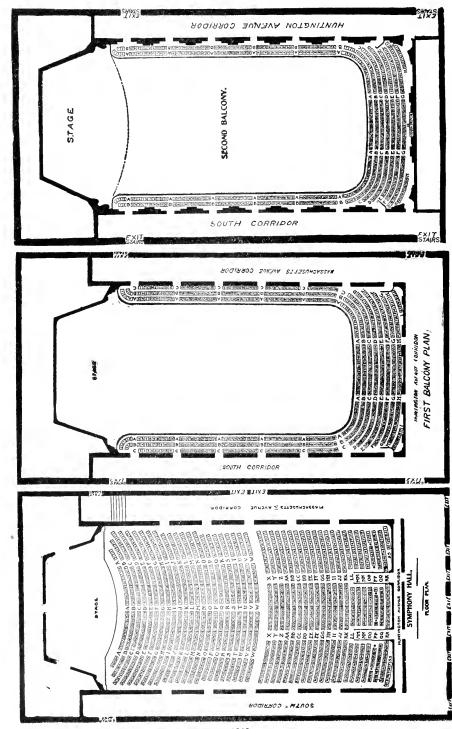
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SATURDAY EVENING, MARCH 7, at 8 o'clock.

PROGRAMME.

Converse

- . "Jeanne d'Arc," Dramatic Scenes for Orchestra, Op. 23
- I. In Domrémy. First time at these concerts
- II. Pastoral Reverie. III. Battle Hymn.
- IV. Night Vision.
 - V. The Maid of God.

Hinton .

- . Concerto in D minor for Pianoforte and Orchestra, Op. 24
- I. Allegro con spirito. First time in Boston
- II. Scherzo: Allegro; Tempo di valse.
- III. Andante con moto.
- IV. Moderato, ma con spirito.

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Frederick S. Converse

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

Mr. Converse wrote an overture, entr'actes, and incidental music for Mr. Percy Mackaye's drama, "Jeanne d'Arc," which was produced at the Lyric Theatre, Philadelphia, on October 15, 1906. Julia Marlowe and E. A. Sothern played the leading parts. Mr. Converse wrote the music for an orchestra of about twenty-five players, led by Mr. Carl Nicosia.

The drama was performed for the first time in Boston on January 1, 1907, at the Boston Theatre, and Mr. Converse's music was then played.

Mr. Converse arranged a suite from this music. The score was amplified for a larger orchestra than the one in the theatre. This suite was performed for the first time at the first of the Jordan Hall orchestral concerts, January 10, 1907, when Mr. Wallace Goodrich conducted. This score was afterward revised.

The Dramatic Scenes are scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, a double-bassoon, four horns, two trumpets (interchangeable with two cornets-à-pistons), three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, glockenspiel, celesta, bells, harp, and strings.

Mr. Converse furnished the following analysis of these scenes for the programme book of the concert in Jordan Hall, January 10, 1907. (The programme books of the Jordan Hall orchestral concerts were edited by Mr. Edward Burlingame Hill.)

"I. 'In Domrémy' presents the light-hearted, idyllic atmosphere of the early scenes of the drama, with some suggestions of the distant war. It contains the Vesper music and Jeanne's reverie, the fairy

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music of the Ladies of Lorraine (based on an old French folk-song, Derrière chez mon père'), a love song sung to Jeanne by her peasant lover. These themes are woven into a free overture or prelude form. II. 'Pastoral Reverie': a simple idyllic reverie in which the pastoral tones of the peasant pipe are heard. III. 'Battle Hymn.' This number depicts the departure of the soldiers and friars for battle, singing the stern. old mediæval hymn, 'Veni, Creator,'* until its austere harmonies are lost in the din and turmoil of actual combat, finally to reappear triumphantly in the blaring tones of trumpets. IV. 'Night Vision.' The wearied Jeanne sleeps in the moonlit woods, while from the camp near at hand come confused, indefinite sounds of night. d'Alençon, her guardian, approaches, and, overcome by the impulse of his pure love for the maid, moves to kiss her unmailed hand. Suddenly appears to him the bright, protecting image of Saint Michael, at once warning the Duke that the protection of Heaven is accorded the maid, and strengthening him in his momentary weakness. V. 'The Maid of God' opens with the chant of the priests for the soul of the condemned Jeanne, after which there is an emotional résumé of her whole career, beginning with the simple Jeanne motive, which is gradually woven into more and more martial strains, leading up to the music of the pageant scene when the King marches to Rheims to be crowned. the successful climax of her career. Then follows a tragic climax of her motive, and a sudden return to its pathetic simplicity, ended by

Veni, Creator spiritus, Mentes tuorum visita, Imple superna gratia Quae tu creasti pectora,

is attributed by some to Charlemagne, but by others, and with more plausibility, to Magnentius Raban-Maur, Abbé of Fulda and Archbishop of Mayence. Raban-Maur as monk taught the reading of the Scriptures, and as bishop be would not dine unless a certain number of poor people sat at meat with him. Born at Fulda in 788, he died at Winsel in 856. The hymn, "Veni, Creator," was in old times habitually used, and the use survives, in great part, on occasions of great solemnity, as at the coronation of kings, the celebration of synods, the creation of popes, and the translation of the relics of saints.—P. H.

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^{*} The hymn beginning

the chant of the priests, the Kyrie Eleison, and a peaceful, if sad apotheosis, as it were the ascent of her pure soul to heaven."

Mr. Converse wrote the following description of the music for Mr. Mackaye's play:—

"While the music follows somewhat the lines of incidental music written by Mendelssohn for 'A Midsummer Night's Dream,' by Bizet for 'L'Arlésienne,' and by Grieg for 'Peer Gynt,' it is more modern in treatment and style.

"It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses to a certain extent the 'leading motive' plan which obtains in modern opera. Although there are several independent ballads, choruses, and chants, drawn mostly from mediæval French folk-song and Gregorian ritual chants suitable to the nature of the play, the music is, as a whole, built upon original themes, which represent different characters, situations, and emotional phases of the drama. Among them may be mentioned the Jeanne motive, the Vesper motive, the Pastoral, vision, and battle motives, all of which occur in varied and characteristic guises, suitable to the situations which they underlie and typify.

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"Such music naturally demands an enlarged orchestra of competent players, and such a one has been furnished for this production, under the leadership of Mr. Nicosia, an experienced conductor of grand opera."

* *

Mr. Anatole France's life of Jeanne d'Arc has been published recently in Paris. As, at this time of writing, copies of Mr. France's life have not yet arrived in Boston, the following article, that was published in the *Pall Mall Gazette* of February 7, may be of interest. The article is by the Paris correspondent of the *Pall Mall Gazette*:—

"The literary event of the hour is the appearance of a new book on Joan of Arc—the first of several volumes—by M. Anatole France. The book is charmingly illustrated with quaint-looking plates, and is charmingly and, indeed, wonderfully written. M. France is, above all, a superb stylist, and his phrases flow with the limpidity of a mountain stream. Though he is sixty-four years of age, there is no deterioration in his work,—the same vigor, the same charm of technique, the same extraordinary joy in his subject. Moreover, one feels that

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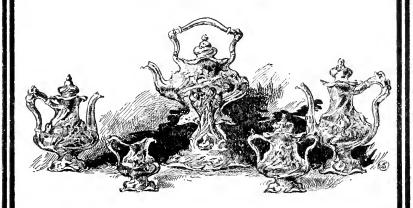
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he is a savant, an 'érudit,' that each of his books represents an immensity of work and oftentimes of research. Is not his library noted as being one of the most complete collections in Europe, the richest in works dealing with the science of history? For M. France is essentially the historian. His novels, even, savor of history; he has a perfectly detached way of writing of his heroes and heroines. seems to be there presiding over a sort of court of inquiry into their lives. Like a certain professor at Oxford, whose mind was so nicely balanced that he could never arrive at any conclusion, Anatole France is precisely accused of leading his readers into a pleasant culde-sac, from which there is no logical way out; he lacks definitiveness. This is a fault in many branches of literature, but almost a quality in an historian. The atmosphere of the book is never spoiled by the intrusion of the ideas, the point of view of another epoch. perfect historical writing, provided the reader be intelligent. How can you judge, for instance, of the case of La Pucelle in the light of a century of motor-cars and wireless telegraphy? The superb historian who is M. France never attempts it, and he is right. For instance, in his book on the Maid of Orleans, which is published to-day, he places you on a footing of intimacy with the heroine; you know her milieu, you shake hands with her honest and humble parents, you almost read her thoughts.

"Such an effect of local color, where the subject of it is in the fifteenth century, does not come without an infinity of labor. M. France has had recourse to the authentic records of the time, and the wonderful vision of past things that he has weaved for us is due to this patient search for the real and for the contemporaneous. Nothing is more eloquent of the pains he has taken to evoke the spirit of the past than the fact that the style he employs is that—with certain modern modifi-



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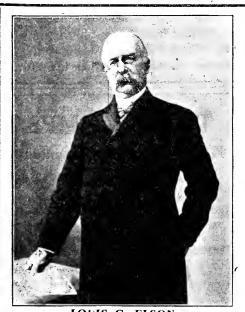
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Opposite Public Garden Subway Entrance cations—of the period in which Joan lived. It is typical of the man to select his medium with such intelligence and logical force.

"What manner of person is this Joan of Arc for whom M. France has abandoned his 'Monsieur Bergeret,' and the modern tangle of the Dreyfus case, to plunge into the romance and chivalry of the fifteenth century? She is the ecstatic dreamer, the spiritualized warrior of church windows in France. She is the embodiment of the religious spirit of the age, the champion of its faith, the bearer of the fiery cross of patriotism, the unconscious instrument for the recovery of the Fatherland. I use the word 'unconscious,' because certain learned and unimaginative Germans have solemnly argued that Joan was a real military genius comparable with Hannibal, Cæsar, and Napoleon. M. France is not long in completely disposing of this absurd theory. Joan was no general, but a peasant girl of exalted temperament who had seen visions. The least student of French history could conjure up a dozen instances of young women—especially in the days of the Camisards—who were apparently able to effect miracles in the midst of a religious trance. The recent revival in Wales is an instance of the same spirit.

"It is particularly interesting to find that a man holding the advanced views of Anatole France—a Socialist and Freethinker so out of harmony with ordinary French opinion that he cannot occupy his seat



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OLIVER DITSON CO. 150 Tremont Street BOSTON amongst the Immortals—should have treated of the national heroine in so large, generous, and true a spirit. He left all his modern 'isms' in the cloak-room at the Bibliothèque Nationale, when he was looking up those old documents that, in their black letter, breathe of a faith which in France, at least, seems to have little modern survival. Sad it is that in these last few years the bright armor of the patriotic Maid has been tarnished by party spite and prejudice. After the incident of four years ago, when a professor in a lycée assailed the character of La Pucelle, and after the conflict that raged at Orleans last year, resulting in the clergy absenting themselves from the procession, one had begun to believe that the patron saint of France was the exclusive property of the Church, and hence a person to be reviled by the other sections of society. But M. Anatole France, with an exquisite gesture worthy of a great writer and a great Frenchman, has placed Jeanne d'Arc back again on her pedestal in the national Pantheon."

* *

Compare with this the description of Mr. France's book sent to the New York Times by its Paris correspondent on February 5:—

"It had been known for a long time that this work was in preparation, but the exact character of it had remained a mystery. Even friends of the writer feared that the ironist would be tempted to blaspheme; that the critic be tempted to rob this popular saint of some of her legendary glory. These fears have been found to be groundless. The author finds that Jeanne d'Arc is worthy of her place in history.

"'The principal fact which we deduce from the documents in which her history is revealed," he says, 'is that she really was a saint. She was a saint with all the attributes of sanctity during the fifteenth

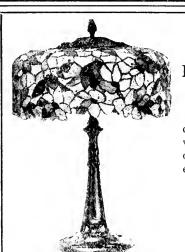


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century. She had visions, and these visions were neither pretended nor counterfeit. She really believed that she could hear voices which spoke to her, and which came not from human lips.'

"Jeanne d'Arc, M. France holds, was a saint of her own time and not a prophet. The voices she heard spoke of the fifteenth century and of circumstances with which she was familiar. She had none of those intellectual qualities with which some historians have credited her, nor did she possess marvellous military talents. Pious Frenchmen in 1428 regarded her as a devout girl inspired by God. There was nothing incredible in that. In announcing that she had a revelation from Saint Michael concerning the war she inspired the men to arms and citizens of Orleans with as much confidence as would have been communicated to the troops of the Loire in the winter of 1871 by the inventor of a smokeless powder or an improved cannon. What could have been expected from science in 1871 was expected from religion in 1428. Thus the Bastard of Orleans could as naturally conceive the plan of employing Jeanne as could Gambetta of using the technical knowledge of M. de Freycinet.

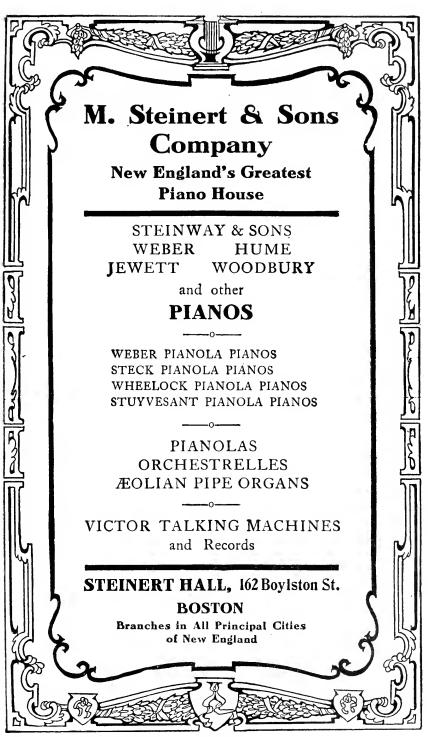
"Jeanne, absorbed in her prayers, could not see the enemy. She did not know the roads; she took no account of the number of men engaged, nor of the height of walls, nor the breadth of trenches. It is a common thing in our days for military men to discuss the maid's tactical genius. She had but a single plan of tactics—to prevent her men from swearing or falling into dissolute habits. She believed that they would be destroyed by their own sins, but if they fought in a state of innocence, they would surely be victorious. That was all her military science, with the exception of the fact that she was absolutely without fear. She showed the sweetest and proudest courage. She



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was more valiant, more constant, more generous than her men, and so worthy to lead them.

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* *

The Count de Puymaigre, in his study of Jeanne d'Arc as a heroine in the playhouse ("Jeanne d'Arc au Théâtre, 1439-1890," Paris, 1890), says that no person has inspired so many dramatic works as Jeanne. "In France alone, they have taken her fifty times as the heroine in works of this kind. They have made her speak prose in drama, declaim the Alexandrines of tragedy, sing operatic verses; they have made her gesticulate in pantomimes, gallop in circuses, and even hum couplets in vaudeville."

She figures prominently as a heroine in musical compositions of all sorts. No other woman, it is safe to say, has incited so many composers. The whole of this programme book might easily be devoted to a musical bibliography of Jeanne d'Arc.

There were ballads with music about her as early probably as 1429. There were motets as early as 1432. She was neglected in the sixteenth century, although on September 7, 1580, the "Histoire tragique de la Pucelle de Dom-Remy, aultrement d'Orléans," by P. Fronton du Duc, a Jesuit father, was performed before Charles III., Duke of Lorraine, with choruses of children and maidens of France, and with "episodes sung in music." In 1600 a tragedy, "Jeanne d'Arques," was performed with choruses. In 1629 Nicolas Vernulz wrote a tragedy in Latin verse. There were five acts, and each act ended with a chorus. It is doubtful whether this music was sung. Nor is the music of the "Ballet des Modes" (1633), in which Jeanne d'Arc enters, known to us.

There was music at Orleans in her honor in 1780. Rodolphe Kreutz-



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er's "Jeanne d'Arc à Orléans," a comedy in three acts, in verse, and with songs, a true opéra-comique, was produced at the Théâtre des Italiens, Paris, May 10, 1790, and Mme. Dugazon impersonated Jeanne. And at Venice in 1797 the opera, "Giovanna d'Arco, o la Pulcella d'Orléans," music by Gaetano Andreozzi, was performed. It was composed in 1789 and intended for another opera house. In 1795 a pantomime, or historical ballet, on the subject of Jeanne d'Arc, with music, was performed at Covent Garden. At the first performance devils took Jeanne down to hell. This scene was hissed. At the second performance angels bore her to heaven. This scene was applauded.

Here is a list of the more important works based on the life of Jeanne d'Are.

OPERAS.

"Jeanne d'Arc à Orléans," Kreutzer, Paris, 1790; "Giovanna d' Arco," G. Andreozzi, Venice, 1797 (Vicenza, 1789?); "Das Mädehen von Orleans," Volckert, Vienna, 1817; "Giovanna d' Arco," M. Carafa, Paris, March 10, 1821; "Giovanna d' Arco," N. Vaccaj, Venice, 1827; "Giovanna d' Arco," G. Pacini, Milan, March 14, 1830; "Joan of Arc," M. W. Balfe, London, November 30, 1837; "Johanna d'Arc," J. Hoven (Johann F. V. von Püttlingen), Vienna, December 30, 1840; "Giovanna d' Arco," G. Verdi, Milan, February 15, 1845; "Jeanne d'Arc," Beaulieu, Paris, 1853; "Die Jungfrau von Orleans," A. Langert, Coburg, December 25, 1860; "Jeanne d'Arc," G. Duprez, Paris, October 24, 1865; "Jeanne d'Arc," A. Mermet, Paris, April 5, 1876; "The Maid of Orleans" ("Orléanskaia Dieva"), P. Tschaikowsky, St. Petersburg, February 25, 1881; "Jeanne d'Arc," Ch. Lenepveu, Rouen, June 1, 1886; "Die Jungfrau von Orleans," E. N. Reznicek, Prague, June 19, 1887.



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Schiller's romantic tragedy, "Die Jungfrau von Orleans," composed in 1800–1801; first performed at the Royal National Theatre, Berlin, November 23, 1801; published in October, 1801, at Berlin.

Stage music composed in the summer of 1801, for the first performance of the tragedy, by B. A. Weber. Coronation March published for pianoforte in 1803. Monologue, "Die Waffen ruhn," published in pianoforte edition. The orchestral score (manuscript) is in the Royal Library at Berlin. It does not contain an overture and entr'actes.

By Franz Destouches. Unpublished. First performance on April 23, 1803, at the Ducal Court Theatre, Weimar.

By G. A. Schneider. Unpublished. First performance in 1825 at the Royal Theatre, Berlin. Schneider wrote an overture and five entr'actes; his music may be considered as supplementary to B. A. Weber's.

By Max Seifriz, composed in 1853. Performed in part and as a whole, with text arranged by Rudolf Bunge, in concerts at Löwenberg, Berlin, Köthen, Stuttgart, Gothenburg, and other cities. First played in connection with a stage performance at the Royal Court Theatre, Stuttgart, May 15, 1872. The full orchestral score and an arrangement for pianoforte (four hands) are published.

By Leopold Damrosch. Unpublished. First performance, March 26, 1857, at the Grand Ducal Court Theatre at Weimar.

By Max Bruch. Unpublished. First performance, April 4, 1859, at the City Theatre, Cologne.

By J. A. Södermann. Performed as a whole only in theatres of Sweden. The overture and Coronation March have been performed in concerts.

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DRAMAS WITH MUSIC.

"Jeanne d'Are," historical drama in five acts by Joseph Fabre, music by Benjamin Godard, Paris, January 27, 1891.

"Jeanne d'Are," drama in five acts, by Jules Barbier, music by Charles Gounod, first performed in Paris at the Gaîté, November 8, 1873, with Mme. Lia Félix, sister of Rachel, as Jeanne; revived at the same theatre, January 21, 1875; revived again at the Porte Saint-Martin, January 3, 1890, with Mme. Sarah Bernhardt as Jeanne. "The Funeral March of a Marionette," written at London for the pianoforte, as a joke, in imitation of the walk of H. F. Chorley, the English music critic, was introduced into the ballet at the performance of the drama. The subject of this ballet was the execution of an enormous manikin representing an English knight.

"Maid of Orleans," with incidental music by F. H. Cowen, London, 1871.

"Joan of Arc, or the Maid of Orleans," melodrama by Edward Fitz-Ball, music by —— Nicholson,. The play was published about 1826.

"Jeanne d'Arc, Légende mimée," in four scenes, music by C. M. Widor, the Hippodrome, Paris, 1890.

BALLETS.

"Joan of Are," music by W. Reeve, London, 1798.

"Giovanna d' Arco," music by P. Brambilla and others, Milan, August 15, 1821.

"Giovanna d' Arco," music by Count Gallenberg, Vienna, February, 1821.

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Represented in Boston by the COLONIAL PIANO CO., 104 Boylston Street Moritz Moszkowski, Op. 19. composed in 1876 at Berlin; first performance in Berlin, February 23, 1877; published in 1879.

"Symphonic Illustrations" to Schiller's "Jungfrau von Orleans," in three parts and a prelude, by Hermann Thadewaldt. Composed in 1885 at Berlin. First performed at Dresden, March 13, 1886.

"Jeanne d'Arc," heroic symphony for soprano and bass solo voices, chorus, and orchestra, music by Alfred Holmes, St. Petersburg, April, 1868.

"Jeanne d'Arc," symphonic poem, text by Jules Loiseleur, music by Louis Lacombe, unpublished. The true title, Mme. Lacombe says, should be "dramatic symphony."

"Jeanne d'Arc," symphonic poem in five movements, Op. 43, by Georges Pfeiffer, December 8, 1872.

OVERTURES.

To Schiller's "Jungfrau von Orleans," by Karl Wagner, Op. 31. Composed in the early twenties at Darmstadt; orchestral parts published in 1824.

By Ignaz Moscheles, Op. 91. Composed early in London in 1835; first performed at a Philharmonic Concert, London, August, 1835. Orchestral parts and a pianoforte transcription for four hands were published in 1835.*

By Joseph Klein, Op. 6. Composed in 1843 at Cologne, first performed there in 1843–44. Orchestral parts and transcription for pianoforte (four hands) are published.

By H. H. Pierson, Op. 101. Composed and performed about 1870 at Leipsic. The score was published in 1876.

By Gustav Strube, Op. 8. Performed for the first time from manu-

* This overture was performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1882.



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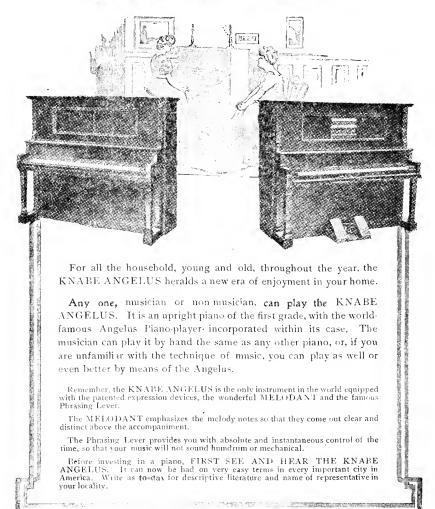
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"Jeanne d'Arc," concert overture, Théodore Gouvy, Op. 13, Paris, January 4, 1852, exists in arrangement for pianoforte (four hands).

"Jeanne d'Arc," concert overture by L. de Maupeou (Orleans, March 31, 1889).

MASSES, ORATORIO, AND CANTATAS.

Bemberg, H., "La Mort de Jeanne d'Arc," scène historique, five numbers, first performed April 28, 1886, at Paris. Cowen, F. H., "Joan of Arc," A. R. Gaul, Birmingham, October 13, 1887. Gounod, C., mass, "A la Mémoire de Jeanne d'Arc, libératrice et martyre," Rheims, July 24, 1887, written for the festival at the cathedral. Hoffmann, H., "Johanna von Orleans," cantata for solo voices, chorus, and orchestra (Berlin, 1891). "Johanna d'Arc," for solo voices, chorus, and orchestra, music by Louis Lee, Hamburg, 1860. Magnin, E., "A Jeanne d'Arc, Libératrice," symphonic ode, Orleans, May, 1894. Ollone, Max d', "Jeanne d'Arc à Domrémy," lyric scene with chorus. Serpette, G., "Jeanne d'Arc," cantata for prix de Rome, 1871, text by Jules Barbier. Vidal, Paul, an "envoi de Rome," 1890, unpublished.

SCENES AND SONGS.

Berrn, A., "Jeanne d'Arc," text by de Musset (pianoforte accompaniment). Bordèse, L., "Le Départ de Jeanne d'Arc," 1867, and "Jeanne d'Arc à Rouen," 1882. Bruneau, A., "Jeanne d'Arc," text by de Musset, for soprano, 1879. Durand, A., "La Mort de Jeanne d'Arc," poem by Casimir Delavigne, declaimed with accompaniment of the "orgue Alexandre." Grandval, Mme. de, "Jeanne d'Arc," scene for contralto or baritone, poem by Delavigne (1861). Liszt,

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"Jeanne d'Arc au Bûcher," dramatic romance for mezzo-soprano, text by Alexandre Dumas; published with pianoforte accompaniment in 1846, with orchestral accompaniment in 1876. Rossini (Hippolyte Lucas heard Mme. Alboni sing at Rossini's a cantata with music by the master. Nothing is otherwise known of this music). Saint-Georges, "Orléans-Reims," heroic song for baritone or contralto.

MISCELLANEOUS.

Dubois, Th., "Marche Héroïque de Jeanne d'Arc," for full orchestra. Beunett, W. S., "Die Jungfrau von Orleans," pianoforte sonata, Op. 46, published at Leipsic in 1876.

Coronation March for Schiller's tragedy: by H. Geisler (pianoforte, four hands, 1825); Franz Mair (pianoforte, four hands, 1867); Count

C. L. von Oertzen (pianoforte, two hands).

"Vision de Jeanne d'Arc," for violin, with organ or pianoforte accompaniment, Charles Gounod, Rheims, 1887, played by H. Marteau for the offertory in Gounod's "Jeanne d'Are" mass.*

Monologue from Schiller's tragedy, with orchestral music by Andreas

Romberg.

CURIOSA.

Bohlman, "Jeanne d'Arc," historical and military quadrille, Novem-

ber 5, 1842.

Brunet, L., "Jeanne d'Arc," polka, performed May 8, 1858, at the base of Jeanne d'Arc's statue at Orleans by the band of the Third Grenadiers of the Imperial Guard.

Clark, Scotson, "Joan of Arc," gavotte for pianoforte. Dubouchet, Charles, "Jeanne d'Arc," polka for pianoforte. "Hon-

neur et Patrie! A la ville de Rouen" (1868).

Lamothe, G., "Les Femmes de France," waltz for pianoforte. The four medallions on the cover portray Charlotte Corday, J. Hachette, Jeanne d'Arc, and Saint Geneviève.

Vimeux, E., "Jeanne d'Arc," heroic polka for pianoforte.

* Mr. Marteau played the "Vision" with orchestral accompaniment at a concert of the Boston Symphony Orchestra in Boston, January 21, 1893.

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Mme. KATHARINE GOODSON, pianist, was born on June 18, 1872, at Watford, Herts, England. As a child she played in the English provinces, and when she was twelve years old she went to the Royal Academy of Music, London, where she studied the pianoforte for six years with Oscar Beringer. She played at the public concerts of the Academy, and in 1892 she went to Vienna, where she studied with Leschetitzki until 1896, when she returned to England. She gave her first recital in London, as Miss Katie Goodson, in St. James's Hall, November 3, 1896, and gave other recitals and played in the Popular Concerts during the season of 1896-97. Since then she has led the life of a virtuoso, and has played in cities of Austria, Belgium, France, Germany, Holland, and Italy. She played for the first time in Berlin in February, 1899; in Vienna in 1900; at a Gewandhaus concert in Leipsic, January 12, 1905, when she played Grieg's Concerto and a group of solo pieces. In 1902, 1903, 1904, she played in Mr. Kubelik's concerts in England. She was married to Mr. Arthur Hinton in 1903. She played for the first time in America at a concert of the Boston Symphony Orchestra in Boston, January 19, 1907 (Grieg's Concerto in A minor). She gave a recital in Chickering Hall, January 24, 1907, and in Jordan Hall, March 14, 1907. She played at a concert



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of the Kneisel Quartet, March 19, 1907 (Brahms's Pianoforte Quintet, Op. 34). Returning to America in the fall of 1907, she played at a Kneisel concert, February 18, 1908 (Richard Strauss's Sonata for violoncello and piano, Op. 6), and gave a recital February 24.

Concerto in D minor for Pianoforte and Orchestra, Op. 24.

Arthur Hinton

(Born at Beckenham, Kent, England, November 20, 1869; now living.)

This concerto was performed for the first time at a concert in the Queen's Hall, London, November 1, 1905. Mme. Goodson was the pianist. Mr. Hinton conducted.

The first performance in America was at the fourth concert (October 4) of the Fiftieth Annual Festival of the Worcester County Musical Association, in Mechanics' Hall, Worcester, Mass., October 2–4, 1907. Mme. Goodson was the pianist. Mr. Franz Kneisel conducted.

Mme. Goodson played the concerto at concerts of the Philadelphia Orchestra in Philadelphia, January 10, 11, 1908.

The concerto is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, strings, and pianoforte.

When the concerto was performed at the Worcester (Mass.) Festival, the following analysis, by Messrs. Pitt and Kalish, prepared for a performance in London, was published in the programme book:—

I. Allegro con spirito, D minor, 4-4. The opening pages of the score are devoted to anticipatory treatment of the principal subject. Special attention should be given to the figure of four notes of the kettledrums with which the work starts. This figure being the germ of the

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first theme, it plays an important part throughout the movement. The pianoforte enters at the fifth measure, and has two short and partly accompanied cadenzas, which are separated by the announcement of the principal theme, which is given out in full by the whole orchestra. Following the second cadenza, there is further treatment by the orchestra of the principal theme, fragments of which (in the violoncellos and horn) also accompany a new subject on the oboe—più tranquillo. The pianoforte enters again with a variant of a section of the first theme, with free treatment of the kettledrum figure in the orchestra; this continues at some length till a ritardando is reached, after which the pianoforte gives out the melodious second subject, in the course of which the time alternates between 4-4 and 3-4. It may here be mentioned that the portion in 3-4 time appears again later in the slow movement. After some discussion of this we have a "poco a poco più animato" with fragments of the first and second themes, leading with a series of brilliant pianoforte passages to an orchestral interlude based on the first theme. The pianoforte enters again with triplet form of the drum figure against an augmented disguise of the same in the oboe and clarinet. These are the connecting links to the brilliant development section which now follows. In this the foregoing material is treated with great variety and effect. A return is made to the opening in a different form and considerably shortened. A passage follows in which the drum figure, the first theme, and its subsidiary are heard in combination, and this leads to the final coda, animato, which again contains new treatment of the main theme.

II. Scherzo, B-flat major, 3-4.

After four introductory measures, in which wind and strings alternate, the pianoforte gives out the rhythmical subject of the scherzo in octaves. A counter-subject shortly appears for the strings, combined with the

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theme, after which there is a short dialogue on the principal theme between the solo instrument and the orchestra. Another countersubject follows, and this leads with an accelerando of five measures to a section, Tempo di Valse. The first half of the subject is given out by the orchestra, the second half by the pianoforte. The treatment of this is very varied, but the section contains no other material and it will be easily followed. Then comes a return to the first subject, this time in the flute, oboe, and bassoon, with a new counter-subject in the strings. The pianoforte takes up the continuation of the theme in an elaborated form, and shortly the coda is reached. Two pizzicato effects through three octaves of the strings may here be mentioned. The time quickens to più vivace and then to presto, and the movement enters pianissimo.

III. Andante con moto, E-flat, 4-4.

The short andante which follows leads directly into the Finale. The principal theme is announced at the outset by the English horn. At the third measure of this melody there is a short counter-phrase which accompanies it throughout. After this has been partially repeated by the first violins, the pianoforte enters with a reference to the second subject in the first movement, as mentioned above, and then after a few measures, quasi-recitative, the theme is again heard on the oboe; the pianoforte follows as before, finally taking up the theme. This breaks off, however, and some passages of seeming indecision between the solo instrument and orchestra lead at once to the Finale.

IV. Finale: Moderato, ma con spirito, 9-8.

Two introductory measures, and the pianoforte, unaccompanied, gives out a spirited subject in thirds. A repetition in the dominant major, accompanied with imitation in the strings and wood-wind, follows. After some further treatment, a short episode on the same

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idea leads to an inverted version of the theme for clarinets. The second principal theme shortly appears in B-flat in the strings. Later the pianoforte repeats the theme, now in D major, accompanied by fragments of the first subject. In this way we ultimately reach a massive tutti, based on the principal subject, which is now treated with greater freedom in conjunction with material already heard. Another fully scored tutti, and a return to the principal theme is made, this time in C major. With a short repetition of the second section, a series of brilliant pianoforte passages leads to the final coda, which, commencing animato with a phrase of the second subject, treats further of other matter already familiar, and a series of arpeggio chords brings the work to a close.

Arthur Hinton was born at Beckenham, Kent, England, November 20, 1869. It was intended that he should go into business, but he entered the Royal Academy of Music, where he studied for three years, the violin with Sainton and Sauret and composition with F. W. Davenport. He was appointed sub-professor of the violin, and after three years more in London he went to Munich to study with Rheinberger. His first symphony, in B-flat, was played at a concert of the Royal Music School of that city. Mr. Hinton afterward sojourned in Vienna, Rome, Albano. For the last ten years he has lived in London as a

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conductor of theatre orchestras and in the general exercise of his profession. His chief works are as follows: an opera, "Tamara," in two acts; Symphony in B-flat major; Symphony in C minor, No. 2 (London, 1903); orchestral fantasia, "The Triumph of Cæsar" (London, 1896); two scenes from "Endymion," for orchestra (New Brighton); "Magyar Elet," suite for small orchestra; "Porphyria's Lover," romance for orchestra; Pianoforte Trio in D minor (London, 1903); Sonata in B-flat for violin and pianoforte; Suite in D major for violin and pianoforte (1903); Scherzo for pianoforte, violin, and violoncello; "Chant des Vagues," for violoncello; tenor scena from "Epipsychidion"; operettas children, "The Disagreeable Princess" and "Saint Elizabeth's Rose"; songs, among them two volumes of songs by Blake and "Schmetterlinge" and "Weisse Rosen"; pianoforte pieces. Mr. Hinton has also completed recently a comic opera and revised his "Porphyria's Lover." He is now at work on a pianoforte quintette. The Speaker (London) of March 29, 1902, contained a review by Mr. Ernest Newman of works then published.

Mme. Goodson has played here Mr. Hinton's Rhapsody, Op. 23, from "Episodes of a Romance" (January 24, 1907), and Rigaudon (February 24, 1908).

ENTR'ACTE.

CONCERNING AN ALLEGORY.

BY VERNON BLACKBURN.

(From the Pall Mall Gazette of August 29, 1894.)

When Wagner, arguing reasonably, practising irrationally, doing reasonably, contending irrationally, maintained, on the one hand, that the arts were all distinct the one from the others, and, on the other



hand, strove to mingle them most persistently in practical unity, he made his blunder chiefly through a misunderstanding on his part of the relations between all arts and the like things of different arts. For there can be no possible doubt about this fact, that, although the arts are separate in effect, they have likenesses and similarities about their general treatment which almost justify Wagner's blunder.

It is, after all, the child's confusion between allegory and fact. The child conceits that the exploits of Christian are real and substantial; so the musician, noting that there are similarities between, let us say, the art of painting and the art of literature, imagines that he can identify the two sets of facts, and translate the one into the medium of the other, merely by reason of the general similarity of artistic expression between the two.

These are general propositions; and, after all, after the composition of "Parsifal," one is not inclined to rate its great creator with emotional severity. That his theory and practice have done a world of harm in the attitude of many musicians to their art we cannot for an instant doubt; that, within the influence of his theory, he did accomplish one great work of art cannot again be questioned. That the essay of a multitude of young writers to go and do likewise has resulted in frequent disaster and grotesque failure is equally certain. From all which we conclude generally that "Parsifal" stands by itself in the history of musical art,

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but that the gospel which it seems to preach has led many men into ways intolerable and ludicrous.

But, for a moment, our game is not with the great Preceptor, but with the minor failures that have come from his teaching. And those minor failures are bursting with hints of similarities between themselves and the minor failures of other arts.* Let us take, for our instance, the art of painting. Everybody is by this time certainly tired to death of the quarrels between subject and decoration in pictorial art. A letter printed in these columns so recently as last Monday maintained, and with some emphasis, that there was an important connection between theology and paint, and the moral of the writer was pointed by general references to the anecdote or the narrative in paint, which, it was explained, in many famous instances showed a distinct leaning to this or that sectarian teaching.

Now, just as trash in literature and trash in pictorial art are the outcome, usually, of some greatly successful work with evil tendencies hidden away within its fibres, so it is in music. And it is possible nav, it is the easiest trick in the world—to discover in the badly treated subject or anecdote of painting an exact counterpart outside the true art of music. One can imagine—one knows definite instances—the painter combining the sentiment of human love with a perfect sense of composition, of decoration, and of colour. So also, as in Corot, the

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artist may be found whose expression of Nature reaches the loftiest note of poetry and mystical utterance. There are, on the other hand, a multitude of painters to whom the expression, or, let us say, the formula, of love goes for everything, the art of the expression for nothing; just as there are others to whom Nature in any guise, and translated anyhow into paint, seems as fine an achievement as any accomplishment of Corot's perfect art.

Now, therefore, and quickly, to the point. Last week we dealt with the love-music of the world; let us now try to understand the nature of that mass of music which deals with love, in a formula, rather than with the art of music. It has its precise counterpart in the formulated subject of pictorial art. Just as the painter is content with the idea of interpreting a love scene, accomplishing it according to a preordained convention, so the minor musician, deciding to write a love-song, does so resolutely and with convention before him. The painter finds his verse, "He promised to buy me a bunch of blue ribbons," his proverb, "Two's company, three's none," his historic allusion, "The Coming of Age," his sentimental title, "Darby and Joan"; so the musician has his method of refrain, his mournful minor, his poor little waltz, his utterly trashy recitative.

Moreover, in popular results, the effect is commonly exactly the same. Many an Academician has in the past won his popularity by the paint-

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ing of these everyday subjects; many a song-writer has achieved wealth and fame from his settings according to these fixed formulas, only changed for different occasions. But it will nevertheless be observed how unworthy each is of the true art of which each is supposed to be a great example. In each it is not the art which is supposed to suffice, but the matter, the subject of the canvas or the song. The more conventional, the more expressive of a remote yet common sentiment, the more unrelated to the reality but not to the supposed facts, is each composition, the more popular, in both instances, will it prove to be. It is not the art, it is the customariness of the thing, like the humour of the lower classes, which fixes its popularity, which secures to it sentimental attractions and indubitable triumph.

And both things, moreover, are—to gather up the threads—the defects of great qualities. Because music is capable, in the hands of an exquisite master, of uniting in some subtle and mysterious manner the sentiment of love with the consummate accomplishment of its own art, so the little sort of musician thinks to make music merely because he wishes to express love objectively. There is his mingling of the arts; just as the painter mistakes in thinking that his anecdote will in itself excuse all the essential defects of true art, so the minor musician fails, in supposing that he has but to turn the literature of love into a series of notes according to a formula, and that he has written

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love-music therewith. To return from the point whence we started, Wagner justified "Parsifal" by his music, as Mozart justified and Gounod justified love-music by "La ci darem" and "Lève-toi, soleil." But when others seek to express literature in music without the musical gift, and love in music without the accomplishment of music, then one recognizes the allegory of music in the art of painting, and one begins to understand dimly for how much trash the man of genius is everywhere responsible.

ORCHESTRAL SUITE IN E MINOR, No. 2, "INDIAN," Op. 48.

EDWARD MACDOWELL

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This suite was composed in 1891–92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, January 23, 1896. The suite was first played in Boston at a Symphony Concert, February 1, 1896; it was played in London under Mr. Henry J. Wood, October 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur." It was also performed by the Boston Symphony Orchestra in Boston on December 4, 1897, January 4, 1902, April 6, 1907.

This suite was designed and completed before Dvorák thought of his symphony, "From the New World." On a fly-leaf of the autograph manuscript the composer wrote as follows:—

"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorsinn Karlsefni's Saga. The opening theme of No. 3,

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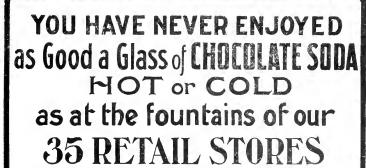
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for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakoff in the third movement of his symphony 'Antar.'"

The composer afterward omitted the last sentence and added for the printed score: "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

- 1. First theme, Iroquois. There is also a small Chippewa theme.
- 2. Iowa love song.
- 3. A well-known song among tribes of the Atlantic coast. There is a Dacota theme, and there are characteristic features of the Iroquois scalp dance.
 - 4. Kiowa (woman's song of mourning for her absent son).
 - 5. Women's dance, war song, both Iroquois.

The suite is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and strings.

- I. Legend: Not fast. With much dignity and character,* E minor,
- 2-2. It has been said that this movement was suggested to the composer by Thomas Bailey Aldrich's Indian legend, "Miantowona"; but Mr. MacDowell took no pains to follow Aldrich's poem, incident by
- * The indications at the head of the movements in the score are invariably in three languages, English, French, and German. The expression-marks are generally in Italian.

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incident, nor to tell any particular story; "the poem merely suggested to him to write something of a similar character in music." the suite was first played in Boston, Mr. Apthorp wrote for the programme book as follows: "Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of 'programme music' in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called programme-headings, indicative of the poetic contents and import of the music—like the headings to the separate movements in Berlioz's 'Fantastic' or 'Harold' symphonies, or the titles of Liszt's symphonic poems—but merely as showing what the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tonepainting."

Mr. Lawrence Gilman, in his "Edward MacDowell" (New York and London, 1905), referring to these separate titles, speaks of the composer's "concession, in which one traces a hint of the inexplicable and amusing reluctance of the musical impressionist to acknowledge the existence of a programmatic intention in his work. In the case of the 'Indian' Suite, however, the intention is clear enough, even without the proffered titles; for the several movements are unmistakably based upon firmly held concepts of a definite dramatic and emotional significance. As supplemental aids to the discovery of his poetic purposes, the phrases of direction which he has placed at the beginning of each movement are indicative, taken in connection with the titles which he sanctions."

The first movement opens with the announcement of the chief theme unaccompanied: the thesis is proclaimed fortissimo by three horns

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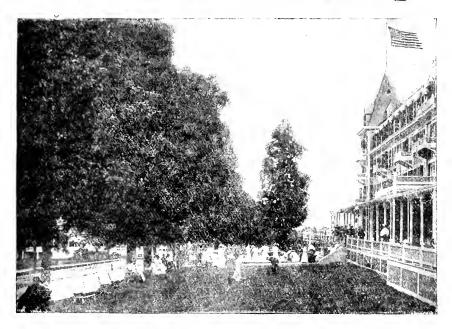
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in unison; the antithesis is played pianissimo by a muted horn. This theme is taken up by other instruments and developed in a free way as though for a prelude to the main body of the movement, "twice as fast: with decision," E minor, 2-2. Clarinets, bassoons, and lower strings pizzicati announce the theme in short staccato chords underneath violin trills. This theme was probably derived from the theme of the introduction by melodic and rhythmic variation. out in a crescendo that swells to fortissimo, and then diminishes, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After this has been developed it appears again in a diminution of its first form. The working-out of the two more prominent forms of this one theme fills the remainder of the movement.

II. Love Song: Not fast; tenderly, A major, 6-8. One chief theme, which is announced immediately by the wood-wind, is developed, with the use of two subsidiary phrases, one a sort of response from the strings, the other a more assertive melody, first given out in D minor by wood-wind instruments.

In War Time: With rough vigor, almost savagely, D minor, The chief theme is played by two flutes, in unison, unaccom-Two clarinets, in unison and without accompaniment, answer in a subsidiary theme. This material is worked out elaborately in a form that has the characteristics of the rondo. The rhythm changes frequently toward the end from 2-4 to 6-8 and back again. Apthorp wrote, before the composer gave the titles: "The third movement might be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalpdance, but that its general character is that of a savage, warlike ardor, and blood-thirsty excitement."

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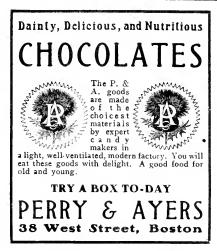
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IV. Dirge: Dirge-like, mournfully, in G minor, 4-4. The mournful chief theme is given out by muted violins in unison, which are soon strengthened by the violas, against repetitions of the tonic note G by piccolo, flutes, and two muted horns, one on the stage, the other behind the scenes, with occasional full harmony in groups of wind instruments. "The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe." The development of this theme fills the short movement. Mr. Apthorp wrote: "The fourth movement is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative tinting in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadic Indian life."

V. Village Festival: Swift and light, in E major, 2-4. Several related themes are developed. All of them are more or less derived from that of the first movement. There are lively dance rhythms. "But here also the composer has been at no pains to suggest any of the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically suggested."

* *

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Frederick R. Burton, Mr. Arthur Farwell, John C. Fillmore, Miss Alice C. Fletcher, Mr. H. E. Krehbiel, and others.



There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments, —drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remem-



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brance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come." Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the bass drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do vou understand what my drum says?"*

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).



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Some who do not like Tschaikowsky call him a barbarian, a savage for his use of the drum. They resemble Danfodio, who attempted to abolish the music of the drum in Africa.

Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some, who insist that knowledge and use of the pipe were first; but his chapter on the drum is not only ingenious and learned: it is eloquent. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." (See "A History of Music" by John Frederick Rowbotham, vol. i., pp. 1–34. London, 1885.)

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There are the Formosa wooing-

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the Judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

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flute, the Peruvian wooing-flute, and the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both

vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excite-

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ment he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the keynote, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage; when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70-138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not

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bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen.... In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. is simply pouring out his feelings, regardless of artistic effects. him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of distinguishing the music concealed within the noise—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

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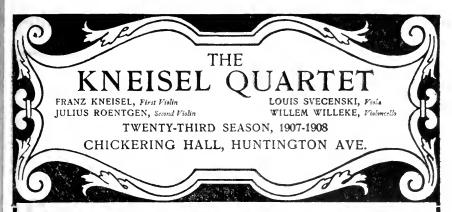
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PROGRAM OF FIFTH CONCERT

Caetani		٠.		(Quartet	, Op.	12.	(N	ew, first time)
Franck, C.						Pia	no Q	uin	tet in F minor
Haydn, J.									Quartet in G

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THURSDAY EVENINGS AT 8 March 12, April 23

PROGRAM, MARCH 12

HAYDN					. Symphony in G major, No. 6
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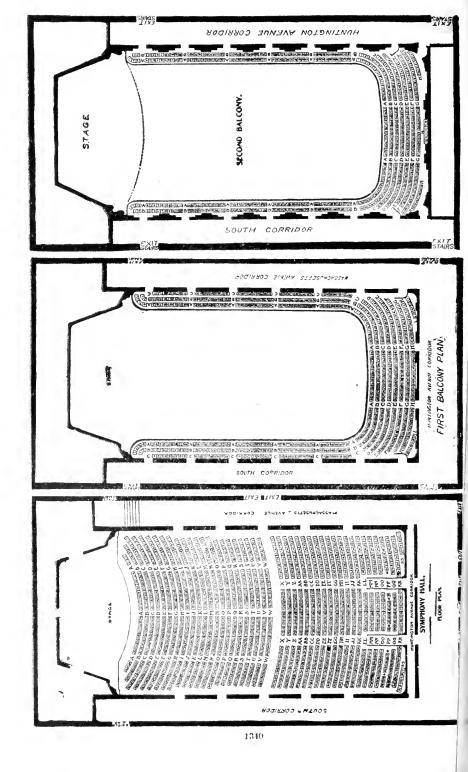
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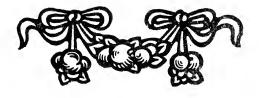
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FRIDAY AFTERNOON, MARCH 13, at 2.30.

SATURDAY EVENING, MARCH 14, at 8 o'clock.

PROGRAMME.

Balakireff . . . Symphony in C major. First time in Boston

I. Largo; Allegro vivo.

II. Scherzo: Vivo. Trio: Poco meno mosso.

III. Andante.

IV. Finale: Allegro moderato; Tempo di polacca.

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This symphony was performed for the first time at a concert in St. Petersburg, April 23, 1898. The composer conducted it.

The first performances in the United States were at concerts of the Theodore Thomas Orchestra in Chicago, January 25, 26, 1907. The Philadelphia Orchestra performed the symphony in Philadelphia, January 10, 11, 1908.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettle-drums, snare-drum, bass drum, cymbals, triangle, tambourine, harp, strings. It is dedicated to "The Friend of Russian Music, Tertius Philippoff,—respectful and grateful homage of M. Balakireff."

The first movement begins with an introduction, Largo, C major, 4-4 (8-8). The first measures contain the two chief themes in a condensed form. The former appears immediately (clarinet, bassoons, and strings), the second soon afterward (flutes and violas). These themes, especially the first, are treated briefly. The main body of the movement, C major, Allegro vivo, 2-4, begins with the first theme announced in full. There is a short development of this motive, and the second is announced by clarinet and violoncellos with a light accompaniment of the other strings and bassoon. The first section of the movement is repeated, but the structure is modified, the rhythm is changed occasionally, and the instrumentation is not the same. New thematic material is introduced near the close of the repetition,—a melody derived from the first theme and brought in by the violoncellos and a longer theme for clarinet. There is a boisterous tutti; and the free-fantasia section follows with use of the thematic

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material already mentioned. There are relieving episodes. The free-fantasia section goes into a free conclusion, which takes the place of the traditional recapitulation section.

II. The scherzo begins, A minor, vivo, 3-4. It is based on the lively theme played at the outset by first violins and violas. The Trio, D minor, poco meno mosso, is of a more quiet character, with an expressive melody played at first by violins. The repetition of the scherzo section is of a free character, and it diminishes in force to a piccolo phrase with gentle accompaniment of strings.

III. Andante, 12-8. This lyrical movement begins in D-flat major, but there are shifting tonalities. It is built on two themes. The first, after a prelude by wood-wind instruments, is given to the clarinet with accompaniment of harp and strings. The second is sung by the violoncellos. These are worked alternately until there is an impressive climax. Strains of the first theme alternate with brilliant passages for the harp, and without a pause the Finale is attacked.

IV. The Finale, Allegro moderato, C major, 2-4, begins with a Russian folk-tune (it is so characterized in the score), played by violoncellos and double-basses. The second motive (D major, 6-8) is of an Oriental nature, and is first sung by the clarinet. A third motive is given out by the violoncellos. These themes are treated somewhat in rondo fashion, sometimes in combination. The closing section, Tempo di polacca, is based on the first theme.

Balakireff's mother taught him the rudiments of music, but his youth was spent in the country house of Alexander Oulibischeff (1794–1858), diplomat and newspaper editor, whose biography of Mozart (1844) and "Beethoven, his Critics and Commentators" (1857) once

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*This opera was produced at St. Petersburg, December 9, 1842, and it was performed in all thirty-one times during the season of 1842-43. Glinka died at Berlin in 1857. According to Mrs. Newmarch, Balakireff must have met him at St. Petersburg in 1855. Glinka was then meditating another opera and trying to solve the problem of the true harmonization of Russian folk-tunes. His visit to Berlin in 1856 was to secure the aid of Dehn, his old teacher.—P. H.

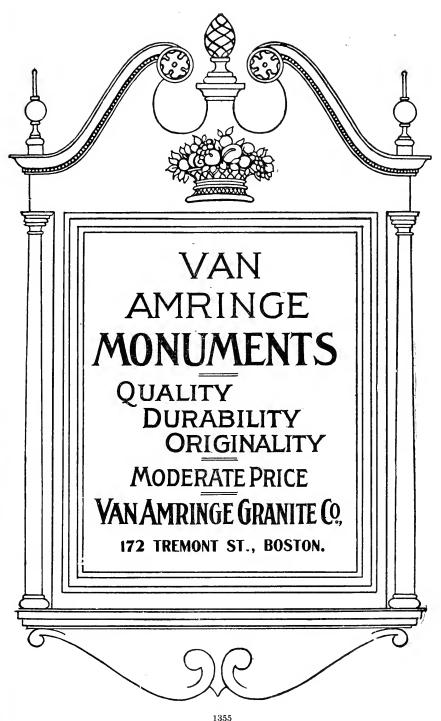
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fitted for the task, possessing not merely extraordinary musical erudition and untiring zeal, but that persuasive and contagious enthusiasm which goes with true conviction. From 1861 Balakireff became the centre of a new musical movement."

César Cui, then a sub-lieutenant of engineers, met Balakireff in 1856, and he has given in his "Musique en Russie" (Paris, 1880) an elaborate account of the meetings and theories of "The Invincible Band," as they were called, "The Cabinet,"—Balakireff, Cui, Borodin, Moussorgsky, and Rimsky-Korsakoff. A condensation of this account has been published in the programme books of the Boston Symphony Orchestra.

Alexander Borodin met in 1856 Modest Moussorgsky. The former had just been appointed an army surgeon. The latter, only seventeen years old, was an officer in the Preobajensky regiment, a dashing blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, who liked to quote French and play selections from Italian operas, a striking contrast to the Moussorgsky who, having left the army for music, was obliged later to enter a government bureau, fell victim to alcohol, and died in a hospital in 1881. Moussorgsky was acquainted with Balakireff in 1856, and in 1862 Borodin joined the little band, and Balakireff became his teacher.

Balakireff has himself described his manner of instruction in a letter written shortly after the death of Moussorgsky: "As I was not a theoretician, I could not teach Moussorgsky harmony as Rimsky-Korsakoff teaches it; but I made him understand the form of musical works. From 1857 to 1858 we played together all the symphonies of Beethoven, the works of Schumann, Schubert, Glinka, and others. I explained their technical construction to him, and made him furnish analyses." Balakireff respected not authority of any sort. He dissected a work and judged it without regard to tradition.

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For a time his word was law to his four associates. Moussorgsky never had a sound musical training. Rimsky-Korsakoff labored much Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." And Borodin wrote in the same year, describing the breaking up of the close intimacy of the five: "As long as we were eggs covered by the same hen (Balakireff), we were all more or less alike, but, when the young chickens get out of the shell, each one has different feathers, and when they are grown up each goes its own way, to suit its pleasure. This absence of similarity in tendencies and in the character of our compositions is not, according to my view, the sad side of the affair."

Tschaikowsky was looked on with suspicion by the leaders of the neo-Russian school. In a letter to Mrs. von Meck (1877) he said: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. . . . As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. . . . In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped



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by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conclusion that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance." Then Rimsky-Korsakoff began to study, and in one summer he wrote sixty-four fugues and a mass of contrapuntal exercises.

And Tschaikowsky described Balakireff in a letter to Mrs. von Meck as follows: "The most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church; he fasts, he prays to all sorts of relics—and he does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the real inventor of the doctrines of this remarkable circle, in which is found much strength that is undeveloped, or falsely developed, or strength that prematurely went to waste."

Yet Tschaikowsky had heeded respectfully the criticism of Balakireff on the early draughts of the "Romeo and Juliet" overture-fantasia,

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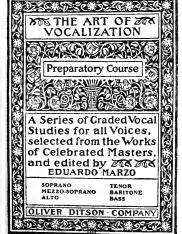
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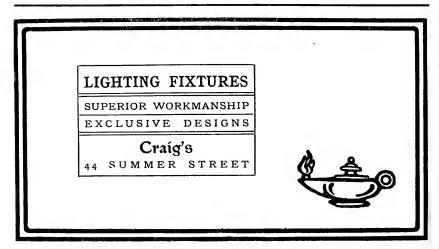
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which Balakireff had urged him to compose, and he profited by this At the same time he described him in a letter to Anatole Tschaikowsky, his brother, when Balakireff was living in Moscow "I must confess that his presence makes me rather uncomfortable; he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me; but-I don't know why-it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that. in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." Still later: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Reading Balakireff's criticism of Tschaikowsky's "Fatum" (1869), "Romeo and Juliet" (1869-70), and the letter in which Balakireff sketched a programme for Tschaikowsky's "Manfred" (1882, though the symphony was not composed until 1885), we must marvel at the acuteness of Balakireff's views and the wit of his literary expression. It should be remembered that Tschaikowsky dedicated "Fatum," "Romeo and Juliet," and "Manfred" to Balakireff, and that he wrote to Mrs. von Meck in 1881: "As regards Balakireff's songs, I am quite of your opinion. They are actually little masterpieces, and I am passionately fond of some of them. There was a time when I could



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not listen to 'Selim's Song' without tears in my eyes, and now I rank 'The Song of the Goldfish' very highly."

I have dwelt on Balakireff as a teacher and critic, for it is not impossible that posterity will rank him higher as an influence than as a composer.

**

Balakireff, with the choral conductor Lomakin and the critic Stassov, founded the Free School of Music in St. Petersburg. He conducted the symphony concerts of this institution, and brought out works by Borodin, Cui, Moussorgsky, and, later, Glazounoff and Liadoff. In 1866 and 1867 he conducted performances of Glinka's operas at Prague. In 1869 he was appointed director of the Imperial Chapel and conductor of the Imperial Russian Musical Society. His programmes have been eclectic. Although devoted to the music of the "younger" Russian school, he was zealous in the propagation of the best music of all lands. For many years he has lived a life of seclusion, though from time to time he would play the piano in concerts for a charitable purpose. His travels in the Caucasus led him to write "Islamev." In February, 1881, he was honored publicly in St. Petersburg, and there were speeches in his praise. Before that the public had complained of his fondness for music of Schumann, Liszt, and Berlioz, and of his reluctance to perform works by Rubinstein.

Here are two interesting personal descriptions of the man. The first is by Mrs. Newmarch:—

"Balakireff is not tall. I do not know his ancestry, but he is not at all of the tall, blonde type of Northern Russia. He is more oriental in physiognomy. His head is small, his complexion dark, his manner somewhat sober and dispirited, but his eyes are full of sympathy and fire—the true eyes of a seer and epic bard. As he took his seat at the



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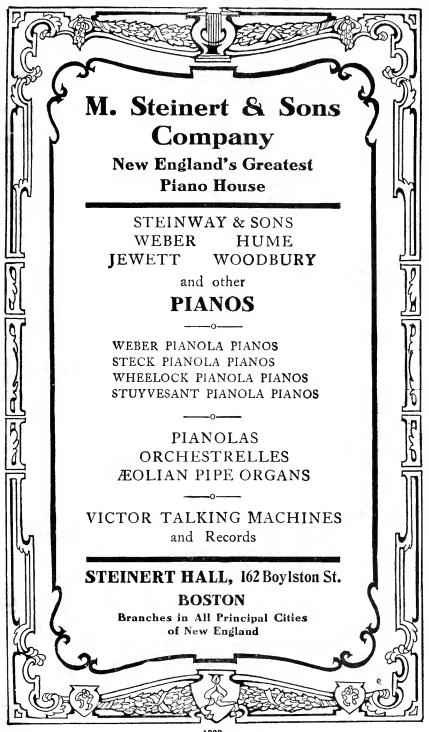
Iris, Italian text

Louise, E. and F.

Thais, E. and F.

Thais, E. and F.

Soon



piano I was inevitably reminded of my past impression of von Bülow. There was something in his playing also to confirm this resemblance. . . . On hearing him play for the first time, the brilliancy of his performance is not the chief impression; neither does he carry all before him by the vitality of his emotion. . . . The most striking trait of Balakireff's art is his sympathetic, intellectual character. He observes, he analyzes, he teaches, putting all in a clear light. His motto might be Stendhal's: 'To see clearly into realities.' Yet Balakireff could never be described as a dry pedagogue. If he is a teacher, he is thoroughly illumined, an inspired and congenial interpreter, who constructs the period and personality of a composer, instead of substituting his own views on the subject."

The other is in a letter written by Ivan Turgenef to Pauline Viardot from St. Petersburg early in 1871: "In the evening I went to the house of Mr. J—, the brother of the man whom you saw at Baden-Baden and is such a bore. This one is still handsomer—he has a volcano of gray hair on his head—and he is a bigger bore. I found there several lights of the new Russian musical school (not Cui, unfortunately, but the great Balakireff, who is recognized as their chief). The great Balakireff played very badly some fragments of an orchestral fantasy by Rimsky-Korsakoff. This fantasy, inspired by a bizarre Russian legend, seemed to me to have genuine fancy. Then the great Balakireff played very badly some reminiscences of Liszt and Berlioz, who is to these gentlemen, and especially to him, the Absolute and the Ideal. I believe, after all, that Balakireff is an intelligent man. Kein Talent, doch ein Character."*

Balakireff's chief works are as follows (some of the more important were composed long ago, revised, and published recently):—

* These German words are in the original letter, which is written in French.-P. H.



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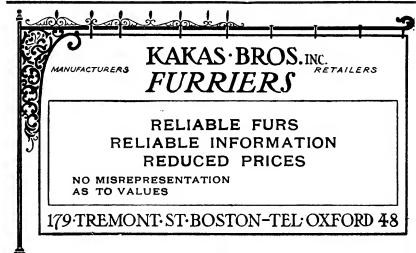
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Overture on Russian themes. Composed in 1858, it is built on three themes, one of which—"In the fields stood a birch-tree"—was used by Tschaikowsky in the finale of his Fourth Symphony. This overture was played at a Russian concert at the World's Columbian Exposition at Chicago in June, 1893.

Overture on Bohemian themes (1867). Revised and published as "En Bohème: Symphonic Poem on Themes of Three Czech Folk-songs."

Overture on Spanish themes. This piece was composed, or at least sketched, in 1857. It was revised and published in 1869. Balakireff says of it: "The first theme is my own. It is written in the oriental style, to suit the programme which portrays the struggle between the Moors and the Spaniards and the victory of the latter with the aid of the auto da fé of the Inquisition. The second theme, the original theme of the Spanish March, was given to me by Glinka when I was twenty years old. Just before he went to Berlin, he proposed that I should write an overture on this theme, but he did not suggest the programme, which is wholly of my invention." In the latest catalogue of Balakireff's works there is mention of an "overture on a theme of a Spanish march"; but this is the same overture.

"Russ" (Russia), symphonic poem composed in 1862 for the one thousandth anniversary. "It is an orchestral epic," says Mrs. Newmarch, "built upon three national melodies, each of which characterizes a particular period in Russian history, while the finale, it is said, breathes a prayer for the future welfare of the country." These three folk-themes are used in the attempt to tell the history of Russia in tones,—"Paganism," "Cossack Democracy," "Modern Russia." When the work was played at Paris (February 11, 1900), H. Barbadette asked in his review: "And why should the symphonic



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poem not describe also the geography of the country, its agriculture, finances, flora and fauna?"

"Tamara," symphonic poem, was suggested by a poem of Lermontoff. It was begun in 1867, abandoned, then taken up and completed in 1882. Balakireff wrote in 1869 of his composing part of it, as he "danced along" the street. The story is like that of Margaret of Burgundy and the Tower of Nesle.

"In the narrow Dariel Pass, where the river Terek roars, covered with heavy mists, there rises an ancient tower, in which there lived Queen Thamar, an angel in beauty, a cruel, wilv demon in thoughts, and vet at the same time divine. At her enchanting call the passing traveller entered the tower to take part in the banquet in progress there. Shouts and cries of revelry awakened echoes in the darkness, as if at a great feast a hundred young, pleasure-loving men and women were gathered, or as if in that great tower, erstwhile forbidding. the celebration of funeral rites were taking place. At the break of day gloomy silence again reigned, broken only by the foaming Terek as it hurried away a corpse. At this moment there appeared at the window a pale shadow. It waved from afar a last farewell to the loved That farewell breathed such tender ecstasy, the voice which uttered it was so sweet, that its every accent, filled with promise, seemed to tell of near, unspeakable happiness."* This symphonic poem was performed for the first time in America at Chicago by the Chicago Orchestra, October 23, 24, 1896. It was performed again in Chicago, March 31, April 1, 1905. It was performed in New York by the Russian Symphony Society, February 13, 1908. The New York Sun of the following morning contained this criticism: "Tamara was a queen, and she dwelt by the river Terek in an ancient tower, where she was

*From Mr. Hubbard William Harris's notes to the programme book of the Chicago Orchestra (now the Theodore Thomas Orchestra), March 31, April 1, 1905.

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wont to indulge in nights à la Cleopatra Russe. In the mornings the dead bodies of her lovers went floating down the stream, while she sang exquisite love songs, just as if the lovers could be lured back. In the music of Balakireff one could hear the river, which sounded much like the Rhine, even to suggestions of the Drachenfels. The riotous nights were perhaps less clearly indicated. They were somewhat repressed; muffled, as it were. Perhaps Tamara, out of consideration for the neighbors, used to shut the windows when she was holding high jinks on the banks of the blue Terek in the Caucasus. But they had long nights up there, for the listener sitting outside of the tower (in a hard orchestra chair) and waiting for the exquisite love song grew cold and stiff. And after all it was a mean little love song, because it had no tune, and it would not have lured a red-headed boy, let alone a dead man."

Music to Shakespeare's tragedy, "King Lear." The overture and entr'actes were composed as far back as 1861, but the music has been published recently in a revised form. The entr'actes describe the quarrel between the sisters, the bitter wit and laughter of the Fool, a funeral march, combat, and apotheosis of Lear. The overture was performed on May 25, 1865, at the music festival of the fourth Tonkünstler-Versammlung at Dessau. Balakireff wrote in October, 1869, to Tschaikowsky, at work on his "Romeo and Juliet" fantasia overture: "It strikes me that your inactivity proceeds from your lack of concentration in spite of your 'snug workshop.' I do not know your method of composing; mine is as follows. When I wrote my 'King Lear,' having first read the play, I felt inspired to compose an overture (which Stassoff had already suggested to me). At first I had no actual material, I only warmed to the project. An Introduction, maestoso, followed by something mystical (Kent's Prediction). The

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Introduction dies away, and gives place to a stormy allegro. This is Lear himself, the discrowned but still mighty lion. By way of episodes the characteristic themes of Regan and Goneril, and thena second subject—Cordelia, calm and tender. The middle section (storm, Lear and the Fool on the heath) and repetition of the allegro: Regan and Goneril finally crush their father, and the overture dies away softly (Lear over Cordelia's corpse), then the prediction of Kent is heard once more, and finally the peaceful and solemn note of death. You must understand that, so far, I had no definite musical ideas. These came later and took their place within my framework. I believe you will feel the same, if once you are inspired by the project. Then arm yourselves with goloshes and a walking-stick and go for a constitutional on the Boulevards, starting with the Nikitsky; let yourself be saturated with your plan, and I am convinced by the time you reach the Sretensky Boulevard some theme or episode will have come to you." (From Mrs. Newmarch's translation into English of Modest Tschaikowsky's Life of his brother Peter.)

Overture to Lwoff's opera "Undine," orchestrated by Balakireff. A. F. Lwoff (1799?–1870), army officer, violinist, director of the Imperial Court chapel, organizer of a string quartet, composed a violin concerto, three operas which met with little success ("Undine" was produced in 1846), church music, caprices for violin, etc., and is best known as the composer of the Russian National Hymn, "God save the Tsar" (1833),

words by Joukovsky.

Chopin's Seventh Mazurka, arranged by Balakireff for strings.

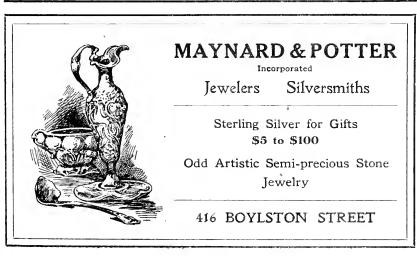
VOCAL.

Balakireff has not written an opera, though he worked for a time on one entitled "The Golden Bird."

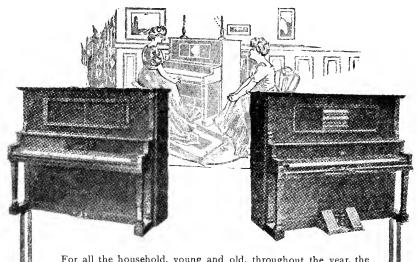
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"Islamey," a fantasia on Georgian themes. This famous piece was composed in 1868. It is said that an arrangement by Tschaikowsky was published after the original appeared. One of the themes is Arabian in its character, and another is very like a Russian folk-song.

Sonata in B-flat minor and many short pieces,—scherzos, mazurkas,

waltzes, and pieces of a brilliant character.

Transcriptions of his own orchestral pieces, "Russia," "King Lear" (four hands); transcription of Berlioz's "Harold in Italy" and "The Flight into Egypt," the cavatina from Beethoven's Quartet, Op. 130; Glinka's "Komarinskaya" and "Jota Aragonesa," "Lark"; and other transcriptions.

* *

"En Bohème," symphonic poem, was performed in Boston at Mrs. R. J. Hall's concert in Jordan Hall, January 21, 1908, Mr. Georges

Longy, conductor.

"Islamey" has been played in Boston by Arthur Friedheim (April 29, 1891), Edward MacDowell (March 28, 1892), Carlo Buonamici (January 17, 1898), Alexandre Siloti (March 12, 1898), Harold Bauer (December 8, 1900, April 12, 1902), Emil Paur (April 20, 1907). Balakireff's Scherzo in B-flat minor has been played in Boston by Mr. Bauer, December 4, 1905, and by Mr. Felix Fox, November 25, 1907.

Miss Lena Little sang Balakireff's "Song of the Goldfish" and "Selim's Song" at a concert in Boston, with Mrs. Emil Paur, November

30, 1897.

Additions to this imperfect list will be gratefully received by the editor of these programme books.

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FINE ARTS

(Born at Mühlhausen-i.-R. (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterward arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The first performance of the present orchestral version was at a concert of the Boston Symphony Orchestra in Boston, November 23, 1907, when Mr. Gebhard was the pianist.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals,* tam-tam, harp, pianoforte, strings.

*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the

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This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these:*--

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane"; Debussy, in his "Afternoon of a Faun," etc.

* Translation into English prose by F. W. Mackail (London, 1880).



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"Songs have, might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.*

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax basks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city-forbear now, my songs-Daphnis comes."

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by The chief themes, with the possible exception of one, the verses. are not typical: they are only of musical significance. The refrain-"Ducite ab urbe domum, mea carmina, ducite Daphnim"—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, "Parcite,

*Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 et seq.

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ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, mf, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is one fanfare of frantic exultation.

* *

A NOTE ON WAXEN IMAGES.

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was

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the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witcheraft, where strange superstitions still survive in remote villages on

sullen hills or by the conniving sea?

This spell is a very old one, and many have been thought to die of it. The potency of it was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked, they say, even in English provinces. Father Charlevoix found North American Indians ('les Illinois'') who made ''petits marmousets'' in the image of those whose lives they wished to shorten, images that they pierced to the heart. The French name the spell ''envoûtement,'' and the wax image itself of the man or woman who was to be brought back to lonely arms or killed by a wasting disease is called ''vols'' or

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"voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious

wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffus in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witcheraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means

of wax dolls made in his image.

Cosmo Ruggieri, the Florentine astrologer who figured at the court of France with Catharine de Medicis as his patroness, was involved in the prosecution of la Mole and Coconas, accused, among other crimes, of employing sorcery in order to kill King Charles IX. "He persuaded la Mole and several others that he could make waxen images, some of which would inspire women with love; and others make any person they pleased die in a lingering condition." See the long and singular note of Pierre Bayle to the sentence, "Many reflections might be made on his applying himself to astrology and magic, though he did not believe either God or Devil; for it is a general opinion among Christians

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that if there are Devils, there is a God; and that those who do not believe the existence of a God, do not believe there are Devils," in the article, "Ruggieri," in Bayle's Dictionary. "He himself," says Bayle, "knew the vanity of his promises, and that his pricking the images with a needle were of no effect. It is not so certain that he was sensible of the vanity of astrology; a person of genius and learning is perfectly sensible that a piece of wax worked up into the shape of a man or woman and pricked in the heart is not capable of producing in a person at a distance, either a desire of marrying such a person, or any other kind of passion. He knows evidently that a piece of wax representing Henry IV., and which is put near the fire in Nantes, or is pricked in different parts in the same city has not the power of infecting that monarch with a slow and mortal fever in Paris. And therefore every man of genius, sense, and learning, who is persuaded that these waxen images have the virtue in question, knows most certainly that their effects are produced by an invisible spirit, which acts immediately and physically on certain persons, whilst those images are in certain circumstances. Since therefore Ruggieri did not acknowledge any such spirit, he plainly knew that those images had no virtue of any kind. But it does not appear as evidently, that celestial bodies are incapable of producing a numberless multitude of effects on earth. It is known that persons who were looked upon as atheists, have been firmly persuaded of the efficacy of the influence of the stars, even with regard to the free actions of men, and what we call fortune, or contingent events. We therefore are not certain that Ruggieri knew the vanity of judicial astrology. I believe, however, that it would not be very rash to assert, considering the turn of Ruggieri's mind, that he only calculated nativities after the manner of cheats, without giving any credit to them, and only to get money."* The rest of the footnote contains still more entertaining reading.

In like manner the Duchess of Gloucester, Roger Bolingbroke, and Margerey Jourdain were accused of putting a wax image of Henry VI. over a slow fire, and for this the duchess was imprisoned, the conjuror.

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^{*1} quote from the edition of Bayle's Dictionary translated into English and edited by Bernard, Birch, Lockman, and other hands (London, 1739). — P. H.

Bolingbroke hanged, and the witch Jourdain, or, as some call her,

Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Hutin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

Ruggieri with his waxen images figures in French history and romantic novels. There are two striking instances of the use of superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

"Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began."
"The time was long, yet the time ran,

Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven,)

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The other is the passage in Thomas Hardy's "The Return of the Native," where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance of sandal shoes. "To counteract the malign spell which she imagined poor Eustacia to be working, the boy's mother busied herself with a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day." And, after she had fashioned this doll, the old woman pierced it with at least fifty pins "of the old long and yellow sort, whose heads were made to come off at their first usage." She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord's Prayer backward.

Did not King James, in his "Dæmonology," state: "The devil teaches how to make pictures of wax or clay, that by roasting thereof the persons that they bear the name of may be continually melted or dried away by continual sickness"? Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon

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her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines from a sonnet of old Daniel:—

> "The slie enchanter, when to work his will And secret wrong on some forspoken wight, Frames waxe, in forme to represent aright The poore unwitting wretch he meanes to kill, And prickes the image, fram'd by magick's skill, Whereby to vex the partie day and night."

OVERTURE TO THE OPERA "GWENDOLINE" . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

The "Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mme. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude of the second act was performed at a Lamoureux concert, November 22, 1885.

Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline," which was to be produced at the Monnaie* in December. "The Monnaie! So

*The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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called by antiphrasis! Do you believe that we shall gain much at this trade? All! it is a charming vocation, as the bourgeois says. seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurdt) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some time. The expense is great. If my piece is accepted at the Opéra, perhaps my publishers will decide to do it. There is only my manuscript score, and Dupont conducted from it at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will produce my little 'Gwendoline.'"

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, December

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THE

27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

The Prelude to act ii. was played in Boston at Symphony Concerts, October 13, 1894, and January 29, 1898. The overture was played in Boston for the first time at a Boston Symphony Orchestra Concert, October 24, 1896. It was played in Boston again, February 27, 1904.

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

**

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes, and one day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. companions laughed at her, and as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; and he proclaimed his own in a tempestuous burst, and then he told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden helmet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by

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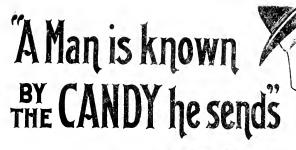
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* *

The overture is scored for one piccolo, two flutes, one oboe, one English horn, two clarinets, one bass clarinet, four horns, three bassoons,

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Alexis Emmanuel Chabrier's father was a lawyer; his mother was not interested in music. In 1856 Emmanuel went to Paris to complete his studies and to be admitted to the bar. In 1862 his father placed him with the Minister of the Interior, but Emmanuel spent his spare time in practising the pianoforte, in consorting with musicians, in playing chamber music. His favorite composers then were Bach, Mozart, Beethoven, Berlioz, Schumann. He had uncommon mechanical skill as a pianist, and his left hand was a wonder even to virtuosos.

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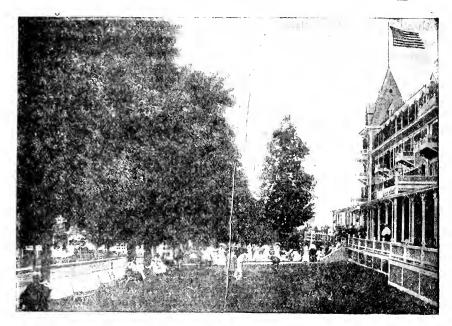
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He studied composition with Théophile Semet and Aristide Hignard and the pianoforte with Edouard Wolff, but he was chiefly self-taught.

In 1879 Chabrier resigned his position to devote himself wholly to music. Hugues Imbert described him as amiable, gay, fond of a joke, a man of keen wit, with a hearty laugh which was not always without malice. He gathered about him artists and amateurs. There were Saint-Saëns, with his prodigious musical memory and true Parisian playfulness; Massenet, "with his air of a repentant Magdalene"; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's Marguerite. There were strange instruments, as a queer organ with strange stops, which set in motion cannon, drums, etc. One fine evening in spring the noise through the open windows drew a crowd in the street below, and some one shouted: "If I were your landlord. I should be too happy to ask you for rent."

His opéra-bouffe, "L'Étoile," in three acts, was performed at the Bouffe-Parisiens, Paris, November 28, 1877, with Mme. Paola-Marié as the heroine. On the libretto by Leterrier and Vanloo the story of "The Merry Monarch," in which Mr. Francis Wilson disported himself, was based. A little piece, "L'Éducation Manquée," was produced at the Cercle de la Presse, Paris, May 1, 1879. "Dix Pièces pittoresques," for pianoforte, were published.

In 1881 Lamoureux engaged Chabrier to drill the chorus and prepare with him works of Wagner, which for a long time the intrepid conductor had intended to produce in Paris. Chabrier was thus made thoroughly acquainted with Wagner's music dramas, and even then

he was busy on his own opera, "Gwendoline."

"España" was produced in 1883. The "Scène et Légende," from "Gwendoline," was performed with Mme. Montalba, soprano, at a Lamoureux concert, November 9, 1884. The prelude to the second

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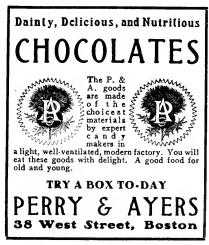
act was produced by Lamoureux, November 22, 1885, and the overture on November 21, 1886.

"La Sulamite," text by Jean Richepin, for mezzo-soprano, female chorus, and orchestra, was produced by Lamoureux, March 15, 1885, with Mme. Brunet-Lafleur as the solo singer. When this work was performed at Brussels in 1896, Maurice Kufferath wrote: "There is not a vocal phrase which has a positively defined, expressive figure; the prosody defies common sense; the voices are tortured capriciously; the instrumentation jolts you, it is harsh, brutal, at times singularly clumsy; the harmonic progressions are offensive, not always correct. And yet this work has a singular charm; it is full of happy details, orchestral discoveries, piquant effects of contrast; it is alive and vibrant, to the last degree, with sonorous patches of extreme brilliance. There is a striking resemblance between Chabrier and the painters whom he admired and loved, Manet, Pizzaro, Claude Monet. He was, indeed, a man of his period, and he will remain one of the characteristic figures of contemporaneous art. He sees only color in music; the rest is as nought. Novel rhythms, unheard-of associations of metres, bold and often ravishing combinations of instruments,these he searches out; he instinctively finds extraordinary things which cause you to overlook a certain vulgarity of ideas, and they express in an original manner the intense passion of the poem which was inspired by 'The Song of Solomon.' After all, that is the main thing."

Chabrier visited London and Brussels to attend performances of Wagner's music drama. He frequented a club in Paris called "Le Petit Bayreuth." A small orchestra was assisted by two pianofortes. Among those who took part were Lamoureux, Garcin, Charpentier, Humperdinck, Camille Benoit, Wilhelmj. Vincent d'Indy played the drums.

Chabrier's "Gwendoline," an opera in two acts, was produced at Brussels, April 10, 1886.

His "Le Roi malgré lui," an opéra-comique in three acts, libretto by de Najac and Burani, based on an old vaudeville by Ancelot, was produced at the Opéra-Comique, Paris, May 18, 1887, with Miss Isaac,



Delaquerrière, and Bouvet, the chief singers. There were three performances, and the Opéra-Comique was consumed by fire, May 25, 1887. The opera was mounted again, November 16, 1887, at the Châtelet. The same year, October 11, "La Femme de Tabarin," a tragi-parade in one act, by Mendès, music by Chabrier, with a story similar to that of Leoncavallo's "Pagliacci," was produced at the Théâtre-Libre, Paris.

Other compositions were "Suite Pastorale" (Idylle, Danse villageoise, Sous bois, Gigue), Prélude, Marche française, Habanera,—all produced at the Popular Concerts, Angers; "Marche Joyeuse" (Lamoureux concert, Paris, February 16, 1890); "A la Musique," for soprano, female chorus, and orchestra (Colonne concert, Paris, March 27, 1891); Fantasia for horn and pianoforte; Romantic Waltzes for two pianofortes (four hands); songs, among them "Credo d'amour," "Ballade de gros dindons," "Pastorale des petits cochons roses"; "Les plus jolies chansons du pays de France," selected by Mendès and with music noted by Chabrier and Armand Gouzien.

It is said that he wrote the music for "Sabbat," a comic opera by Armand Silvestre; for a burlesque opera, "Vaucochard," text by Paul Verlaine; for an opera, "Jean Hunyade," which was abandoned; and that he contemplated an opera, "Les Muscadins," based on Jules

Claretie's novel.

The "Bourrée Fantasque," composed for pianoforte, was orchestrated by Felix Mottl and first played at Carlsruhe in February, 1897. Mottl also orchestrated "Trois Valses Romantiques."

"Briséïs," an opera in three acts, libretto by Ephraim Mikhaël and



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Chabrier was described as exceedingly fat until disease shattered his body as well as his brain. His eyes were bright, his forehead was unusually developed. He delighted in snuff-colored waistcoats. Extracts from a letter written to the editor of the Revue d'Aujourd'hui (about 1890), who entreated Chabrier to serve as music critic for that magazine, will give some idea of his mad humor: "Reserve for me, if you are so inclined, a position as bashibazouk, an intermittent gentleman; I give you full liberty to do this. Look for some one recta, a serious bearer of perfect copy—there are such competent persons; and, above all, a modern man, a fellow of hot convictions and fiery zeal. . . Find a hairy slayer of the repertory, a slugger of opera managers, a nimble lighter of new street-lamps, and a radical extinguisher of the old ones; that's the ideal chap for you. But why look toward me for anything good? When a man has little hair left, and that is white, he should stop playing the pianoforte in public."

We learn from letters that Chabrier wrote to Paul Lacombe and others that he was very fond of Vincent d'Indy. A picture of the latter, young, with very long hair, which fell a little over the forehead, was near him in his study, with a medallion of Berlioz, a mask of



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Wagner, ivy gathered on the tombs of Schumann and Liszt, portraits of Lamoureux, Hermann Levi, and Mottl. His admiration for César Franck amounted to devotion. During the last and sad years of Chabrier's life he interested himself in the works of composers younger than he was, as "Le Rêve" of Alfred Bruneau; and he begged Debussy. whose talent he admired greatly, to send him his quartet, so that he could see it before he died. His dislikes were equally strong. Robert Brussel and he were once driving to Chéret's studio. Chabrier hit the cabman a cannon-ball blow in the back and shouted, 'Stop.' Disturbed, I looked at Chabrier, whose eyes were rolling in Clutching my arm, he said: 'Do you see that man who is walking there? That is that blackguard X., who makes such dirty Go on, Cabby!' Such was Chabrier. The unfortunate X. had done no other wrong, no doubt, than to write common, inexpressive music; but that was the worst thing he could possibly have done. Chabrier could never endure the quelconque in art. The walls of his parlor and his study were covered with canvases of his friends the innovators, -Manet, Monet, Renoir, Sisley, Cézanne; and his comrades among the musicians were d'Indy, Fauré, Duparc, Chausson—that is to say, artists who were struggling and toiling toward an unexplored horizon. The manufacturer of music was his pet aversion, and nothing was more amusing than a short encounter between Chabrier and Ambroise Thomas. . . . One night at the Opéra during a performance of 'The Valkyrie' he prevented me from hearing a note of the work, constantly elbowing me to draw my attention, analyzing the music for me, overpowering me with technical details, which he punctuated with interjections of admiration. The difficulty of restraining his enthusiasm was shown in his familiar books. His edition of Wagner, which I preserve preciously as a gift from his family, bears in the margins strokes of the admiring pencil: on each page there is an exclamation point, or 'How beautiful!' or 'Admirable,' and great lines made with the sweeping gesture that was characteristic of him enclose especially loved pages."

He was an unlucky man. His "Roi malgré lui" was an instantaneous success, but the Opéra-Comique was destroyed by fire after

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"Gwendoline" was successful at the Monnaie, three performances. Brussels, but the managers soon after failed. Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

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Gabriel Fauré					Sonate fo	r piano	and vio	lin in A ma	ajor, Op. 13
Weckerlin .						. (Arr	anged) {	Maman	dites-moi
G. Ferrari .							. `	. Ec	les amours dites-moi coutez-moi
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G. Fauré .					•			· \ \ C10	Nell ir de lune
D-21								1	Rondel
Reynaldo Hahn	•	•	•				•	l La bonn	e chanson
Gluck-Brahms		•						· cie	Gavotte air de lune
Debussy .	•	•		•	•		•		aptu in F
Chopin		•						l Valse i	n E minor
E. del' Acqua .								Les étoil	es filantes
Augusta Holmè	s .				•			(Fi	ie à Séléné ère beauté
Saint-Suëns .								Suzett	e et Suzon
Debussy Graham Peel .	ani.		٠,				, ,,	-	Mandoline
- Grahum Peet - Edward German	Three	leaves	1rom	a Chile	l's Gardei	ı (Word f Epgle	s by Kot	oert Louis a n "Merrie l	Stevenson)
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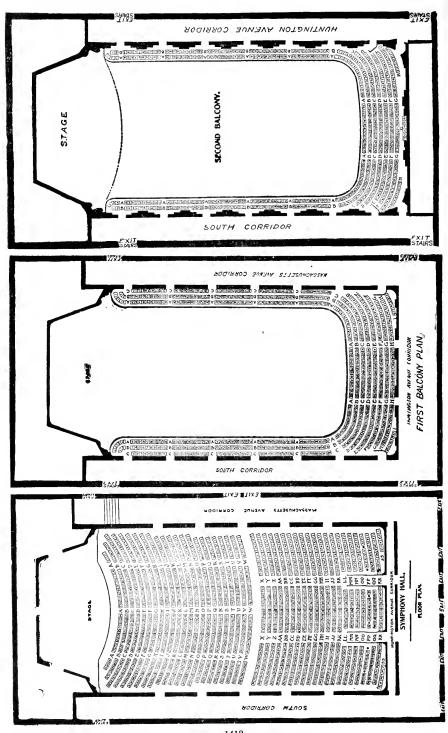
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Brahms

Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Strube

- Two Symphonic Poems for Orchestra and Viola Solo Conducted by the Composer.
 - a. "Longing."
 - b. Fantastic Dance (first time).

Mr. E. FERIR, Viola.

Berlioz

Overture to the Opera, "Benvenuto Cellini," Op. 23

There will be an intermission of ten minutes after the symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, December 23, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag, in Styria. Miss Florence May, in her life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer.

There was a preliminary rehearsal at Meiningen for correction of the parts. Von Bülow conducted it, and there were present the Land-

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graf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November under von Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." It was performed under the composer's direction at the Gewandhaus concert of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [sic], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. The demonstra-

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tion was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Roeger-Soldat Quartet less than a fortnight before his death.—ED.

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tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer" not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement: also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."-ED.

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of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Fig. allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall; Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schaell," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91), described it



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as "narve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the screnest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in 1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffmann, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondences":—



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But it was left for Rimbaud (1871–72) to write the famous sonnet, "Voyelles," beginning:—

"A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

"A noir, E blanc, I bleu, O rouge, U vert,"

which led Mr. Anatole France, the gentle ironist, to write: "Symbolism will rule the future, if the nervous condition which produced it becomes general. Unfortunately, Mr. Ghil says that O is blue, and Mr. Raimbault [sic] says that O is red. And these exquisite invalids dispute together under the indulgent eye of Mr. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than symbolist.

The same René Ghil drew up a mirifick table, from which we quote:—

Eû, eu, ieu, eui roses of pale gold l, r, s, z Horns, bassoons, and oboes.

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Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

Lean the oboe and eager, With a sharp, uplifted chin; Bald and red, and seeming meagre In his brains, the first violin.

There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen years, an excellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the toothache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all

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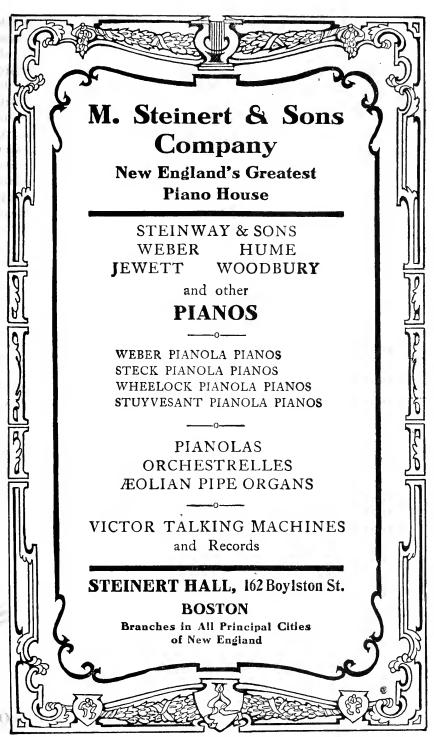
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these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations? Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the White Man of the Hartz Forest, the White City, Lima.

René Ghil finds white the characteristic color of the pizzicati of violins, guitars, and harps, and the consonants d, g, h, l, p, q, r, t, x.

One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "A Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously



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tion by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The programme stated, for instance: "First device: orchestration of the word in I illuminated with O; orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This description of the scene may be thus interpreted: the vowels I and O dominated in the recitation; the music was in D major; the stage decoration was of a bright orange color; the hall was perfumed with violet. Each succeeding scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume.

A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. We quote from the programme: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy, entitled 'A Trip to Japan in Sixteen Minutes,' conveyed to the audience by a succession of Odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles expériences d'optique et d'acoustique" (1735) and the "Esprit, saillies, et singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahl-

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erischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Colorée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, s. d.); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore.

J. A. Scheibe protested against fantastical views of tonalities in his "Critischer Musicus" (1745; pp. 143, seq.), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my morceau tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

* *

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. $s.\ d.$: Ciacona, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs

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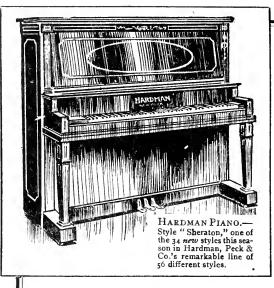
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Represented in Boston by the COLONIAL PIANO CO., 104 Boylston Street composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. Passacaglo, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

I. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his ambitus (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and vice versa and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian ciaccare or ciaccherare, to smash to pieces, to wreck; not from cieco, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) may be that the Saracens who were in Spain borrowed the word from the Persians, with whom Schach means king, and applied it as a term suitable to a royal or most excellent dance. Passacaglio or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more



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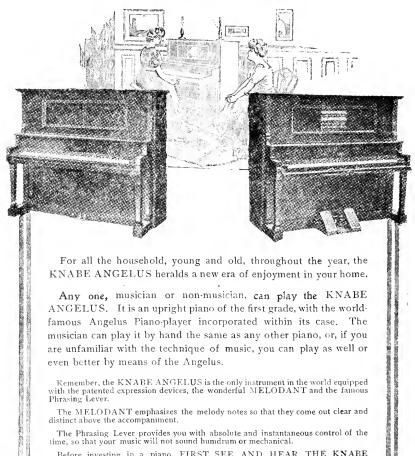
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tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means passerue, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-times is indeed the Ciacona, chaconne, with its sister or brother, the Passagagajo, the Passe-caille. that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian Schach, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, oceasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passecaille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject,

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and it preserves nothing else from the chaconne, except a somewhat lurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. CAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought along-side, in the second position, and the left foot is carried either behind

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or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word Ciacona, derived from cecone, "big blind fellow," because the dance was invented by a blind man. Passa-CAILLE comes from the Italian passacaglia. It means vaudeville. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The Chacona, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master. who was at the back of the stage, occasionally introduced a solo, while



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Cream. "If it's Hood's, it's Good" the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in

Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The Chaconne is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century it well nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The Chaconne was not known in France to Tabourot, who wrote "Orchésographie" in 1588. Passacaille is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4

in his ''La Petite Méthode.''†

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word passacalle, which properly signifies passe-rue or vaudeville, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passe-

*Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1650: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the mutchico and the edate. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—Ed.

† In Gluck's "Alceste" (Act II., scene i.) there is a passacaille in 2-4. The Finale of the opera is a long chaconne in 3-4.—ED.

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1450

caille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons

who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the Chacone is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The Passacaille," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance: their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: Chaconne, also chacon, chacon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

Two Symphonic Poems, "Longing" and Fantastic Dance, for Orchestra, with Viola Solo Gustav Strube

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

The first of these compositions for orchestra with viola solo was suggested by the poem "Longing," by Mr. William Lyman Johnson,* of

* Mr. Johnson was born in Boston. In boyhood he studied voice, sight-reading, and singing, and afterwards the violin with various teachers. In 1893 he entered the class of 1897 at Harvard University. Upon finishing college work he continued his musical studies in composition, counterpoint, canon, fugue, and orchestration. Mr. Johnson has written a number of songs and pieces for different instruments,—violin 'cello, pianoforte, and organ,—also ensemble compositions, among them an "Andacht" for organ, harp, and violin, which has been played in Boston and New York; an arrangement of Schumann's "Nachstück." No 4 in F major, for organ and large brass choir; a trio for pianoforte, voice, and viola d'amore; a scene; Persian Serenade for orchestra, tenor, and chorus; a poem for string quartet (with original verses), performed in private; a lyric song for voice and pianoforte with violin obbligato, sung last month by Mr. John Braun at his recital in Philadelphia; a "Song of the Sea" for baritone voice and two pianofortes, four hands; church music; five orchestral preludes; and incidental music for the drama, "The Choir Invisible," performed in 1899 in Washington, Chicago, and other places, and in 1900 in the Park Theatre, Boston.

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LONGING.

Give me the twilight-calm and rest,
When fading day has hushed its crimson fires;
Give me the twilight-calm and peace,
That quiets my intolerable hope and longing.
Give me the peace when purple-priested eve
Hushes, with incensed benediction,
The clamor, din, and gossip of the day,
And gathering dews come like a mist of slumber
Upon the fevered forehead of the staring day.
Give me the holy and heart-resting peace
Of moonlight on a field of lilies,
And Jesus walking in their midst.

O glooms of the redolent night-fall, Violet glooms of a violet heaven, Cooled with the perfumed dews; O night, merciful, mothering, enfolding night, Let me lie swooning in dear dreams of hope, Faint with the joy of peace, In the lulls of wild unrests. Oh, let me lie in vour violet, velvet dusks.-Velvet with sheen of the scent-filled dews And soft breathings of flowers in odorous sleep Let me lie in your dusks While the wood-scents rise, And the cool rose-scented dews Loiter like a mother's fingers Over my fevered, throbbing brow, O tender glooms of the growing night.

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Free from the clamor, din, and gossip of the day, Free from the whirl of empty gauds of joys, Veiled iniquities, and tolerated hopes; O night, merciful, mothering, tender night, Let me lie swooning in dear dreams of hope, Faint with the joy of peace, In the lulls of wild unrests. And give me, O spirit of hope, The holy and heart-resting peace Of moonlight on a field of lilies, And Jesus walking in their midst.

The following analysis was prepared by Mr. Johnson for the first performance:-

"The music is suggestive of redolent night-fall, filled with peace and night-sounds. The solo viola expresses the longing for the peace and hope that merciful, mothering night brings to him who is tired of 'the clamor, din, and gossip of the day' and all that the struggle for existence suggests.

"The composition opens Adagio ma non troppo lento, with melody for flute and horn over a sustained bass and harmonics in the strings, after which the viola enters with the principal theme in F minor. short allegro of an agitated character leads into a restful theme in D-flat major, which ends with a cadenza. This is followed by an

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1454

andantino of flowing lyrical quality, still atmospheric of the peace of night. The principal subject, given out first by the solo viola, is now taken up by the orchestra and worked up to a passionate climax. The viola enters again and the composition ends quietly."

The piece is scored for three flutes, two oboes, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, kettledrums, triangle, cymbals, harp, and strings.

* *

Mr. Strube wrote the Fantastic Dance in 1906 as a companion-piece to "Longing." I am indebted to Messrs. Strube and Johnson for the following note.

The dance is composed on the old rondo form. It opens with an introduction, allegro vivace, for orchestra alone, and consists mostly of a motive that runs through the entire composition. The solo viola enters with the main subject in G minor, and after the repetition a transition leads into another theme in B-flat major. The main subject appears again, but somewhat changed in character. The second subject is in D minor. After working-out, the main subject reappears fortissimo. The second subject re-enters in G minor, and is worked up to a climax, at which point comes a cadenza for the solo instrument. A short coda brings the composition to a close.

The verses which suggested the music to Mr. Strube are part of a poem by Mr. W. L. Johnson, which deals with an ancient, sacred rite of relieving the earth of its accumulated sorrow. From this poem Mr. Strube selected the following lines:—

Whirl! wild, bewildering dance, With crash and blur of dissonance.

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Oh, I am weary, weary, let me rest! The whirling of this dance of earth, Dislustered dance, and vague, importuned mirth, 'Gainst sorrow only can protest.

No! No! I cannot rest. The dance, the dance,—
Once more the dance and crashing dissonance,
The beat of drums, the cymbals' metal clash,
The sympathetic shriek of flaming continents,
The long, pale cry of quenchéd firmaments,
The wild, attritioned thoughts that in me clang and crash.
Whirl, whirl, O wild bewildering dance,
With lurid crash and blur of dissonance.
And burn, ye magic fires, for this sacred night,
And melt the chains of grief that hold me tight.

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra.

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† An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance,

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BY W. J. HENDERSON

(From the New Music Review.)

It is by no means the happiest fortune for the art of music that the most influential nation in this domain of art is Germany. The word "Germany" must here be interpreted as meaning all Teutonic lands, for Austria is not without her potent influence in the trend of the world's musical thought. The German peoples produce most of the significant instrumental music of this period. Italy indeed continues to dominate the realm of opera, but she is silent in symphony, in piano concerto and in concert overture. It must be conceded that operatic performance is at a low level in Italy. Voice and nothing else reigns in the opera house. Italians may talk of bel canto, but they cannot produce many examples. Most of their singers are possessed of big, sonorous, natural voices and little or no knowledge of the clegances of vocal art. They thunder and declaim mightily through the pages of Puccini and his puerile imitators, but they dwell in regions as far removed from the classic nobility of Mozart as they are from the passionate intensity of Verdi.

When all is said and done, however, Germany masters Italy even in

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the field of opera, for the theatres of Berlin, Dresden, Prague, Vienna and Buda-Pest are prolific in the production of novelties all cut on the Teutonic last, and fashioned after the models of Wagner, Liszt and Richard Strauss. In the presentation of these works to the public the teachings of Bayreuth predominate. The result is that throughout Germany the art of singing has sunk to such a pitiable state that even the critics are unable to comprehend what it is that foreigners find objectionable in the German style. The best German singers are rarely heard in Germany, and when they are heard the people do not like them because they make sounds altogether different from those familiar to the local stage.

In Dresden at the annual festival of the Allgemeine Musikverein I heard some vocal novelties with orchestral accompaniment. The songs were tolerably bad, the singing of them intolerably so. Nowhere in this country could one have heard such abominable singing. Raucous chortlings and shrill bleatings, chopped into crackling ejaculations instead of phrases, called forth salvos of applause. Whole sections of melodies were sung without the emission of a single musical tone. But it was all satisfactory to the audience, because the good Germans have trained their ears to this sort of thing and they do not enjoy anything different.

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under Schuch, played superbly. No orchestra in this country could offer a better combination of boldness, dash, brilliancy and power, with elegance, smoothness, nobility of tone and finish of phrasing. The Boston Orchestra plays more beautifully, but not so poignantly. The Germans would not tolerate a want of fidelity in intonation or of precision or unanimity in this orchestra, but so long as they understand the text of the songs they simply do not seem to know that there is anything else in the art of singing.

This view of singing emanates from Bayreuth. In Berlin, for example, the idol of the little German matinee girl—or whatever corresponds to her in Unter den Linden—is Ernst Kraus, whose highest vocal achievement is the emission of a tone much like that emitted by the innocent lamb when it summons to its side its browsing mother. This sort of tone is regarded in Berlin as the perfection of the tenor voice. Mr. Kraus is set down as an authority on tone production, and when Caruso sings in the German capital and is applauded by the apostates from the true art, he is ridiculed by the faithful because he fails to make tones like Kraus's and because he sings in that deadly smooth, polished, emasculate manner which the foolish Italians call legato.

For, after all, it is the legato to which the present rulers of Bayreuth are most bitterly opposed. Their theory of singing, for they have what they fondly fancy is a theory, lays down as its foremost principle that you must enunciate the consonants, no matter what becomes of the vowels. Now this is a specious theory, formulated out of the pressing needs of people who do not know how to sing, and who, still more than that, are utterly ignorant of the philosophy of the art, even as expounded by their own master, Wagner. He had sufficient musical wisdom to know that tone is not made with consonants, but with vowels, and that

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in order to sing anything whatever resembling a melodic fragment. even a purely recitative fragment, one must focus the voice on the

vowel sounds, which alone can issue in pure tone.

But Wagner declared that opera was drama and that therefore its text must be understanded of the people. Now it requires some considerable cultivation of vocal art to be able to sing well and at the same time to enunciate clearly. The indolent and the slovenly cannot accomplish this. The stupid and the dull cannot comprehend it. When the Germans first found themselves awakening to the captivating realization that the opera was a drama and that a complete understanding of the text was a delight, they laid aside the conception of singing which Mozart had handed down to them as being entirely inconsistent with this new idea.

They propounded an original theory of lyric art. In Mozart one must sing beautifully; in Wagner he must not sing at all, but merely declaim. The authorities of Bayreuth found in this novel and refreshing attitude a solution of all its difficulties. No longer must the world be scoured in vain for artists who could trumpet the clarion peals of the Valkyr and yet make clear her words. All that was necessary was the words. Let the song go to the orchestra. That astute manager of profitable festivals, the Widow Cosima, quickly seized upon the new thought and made it the foundation of her gospel of vocal art. The result was that in a few short years all Teutonia was crackling and sputtering and ejaculating, while the rest of the world wondered.

The state of opera in Vienna and Berlin at the present time is the The audiences sit conissue of the conditions thus brought about. tentedly under such outrages of Wagner's music, as well as that of other masters as would make Americans gasp in wonder. Singing out of tune for half an act is regarded as nothing of import. Phrasing in spasmodic gasps and gulps is not noticed. The stages flow with the

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heart's blood of vocal art, and the public is perfectly satisfied because it hears the text and sees some athletic contortions which it calls acting. Let not this diatribe be misunderstood. There are some genuine artists on the Teutonic stage, but they never attain to the loftiest levels of their own possibilities because their ideals are distorted. When one hears Frau Mildenburg at the Vienna Opera, he is lost in speculation as to what she might have become had her artistic development been subjected to the same influences as that of Lilli Lehmann. One ruminates again on what Slezak, the tenor, would have been if he had rubbed shoulders for a few seasons with Jean de Reszke.

No wonder there is a strange reflective vision in the eyes of that mighty priestess, Lehmann, as she sits in her little house in the Grünwald outside Berlin. She makes little journeys into the world. Anon she amuses herself in her silver years by singing Violetta in Ischl. Anon she leaps into the imminent deadly breach of a sudden indisposition and intones nobly the last act of Isolde in Vienna. But she looks always backward. True, they tolerate her now in Teutonia. They have admitted that here indeed is one who can make vital the thought of Wagner, despite the fact that she still yearns after the fleshpots of Verdi and that for years she dwelt in the tents of the wicked in New York. But she has her eyes to the west.

Upon the wall in her drawing-room hang side by side two large photographs, one of herself as Isolde, the other of Jean de Reszke as Tristan. I said to her: "Do you recall a certain marvellous matinee, in which you two sang, together, with Edouard and Bispham and

Brema?"

"Ah," she answered, catching a quick sigh, "that was the ideal

performance of my life!"

So the adorable Lehmann looks ever backward to the Metropolitan Opera House and the consulate of Grau, to the companionship of him whom the ignorant Teutons call a carpet Tristan, and to the baton of the incomparable Seidl. Teutonia has known not such an interpretation of the great canticle of love as these artists gave in this town, derided and pitied as it is by all the cities of Prussia and Bavaria, and from the delta of the Rhine to the iron gates of the Donau.

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Yes, the German boast that they do these things better than we do is true. Their scenery, their stage management, their choruses, their ballets, and their orchestra, when they are good, as they certainly are in Mr. Mahler's temple of art in Vienna, are all better than ours. But it may be questioned very seriously whether all these things make a performance vital when the principals sing badly and seldom find the true pitch. Singing, in spite of all talk to the contrary, continues to be the most important factor in opera, and even Richard Wagner never succeeded in making it anything else.

OVERTURE TO THE OPERA, "BENVENUTO CELLINI," OP. 23. HECTOR BERLIOZ

(Born at la Côte Saint-Audré, December 11, 1803; died at Paris, March 9, 1869.)

"Benvenuto Cellini," an opera, originally in two acts, libretto by Léon de Wailly and Auguste Barbier, was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly

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fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

It should also be said in explanation of the overture that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decide to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they decide to outwit Cellini by adopting the same costumes that he and his pupil Ascaniot will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1800. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I. Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

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Prod'homme says that the overture was composed probably in January, 1838. The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo). two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-àpistons, three trombones, ophicleide,* a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "A tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by

* Mr. W. F. Apthorp contributed this footnote to his description of the overture in the programme book

*Afr. W. F. Apthorp contributed this footnote to his description of the overture in the programme book of March 0, 1001:—

"The ophicleide is now an obsolete instrument—except, perhaps, in some provincial towns of France and Italy; it never obtained a firm footing in Germany. Even in a city rich in orchestral resources like Berlin, the ophicleide part in French grand opera was played on a second-bass trombone in the early forties. The instrument was the bass of the now well-nigh extinct family of keyed bugles; its name is derived from the Greek ôphis, a snake, and klcis, a key. It has since been replaced by the far nobler bass-tuba—the bass and double-bass of the more modern family of valve bugles. Berlioz wrote before his death that he wished to have all the ophicleide parts in his scores played in future (dorénavant) on a bass-tuba."

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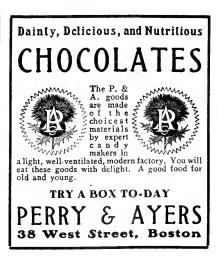
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a melody from the "Ariette d'Arlequin" (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and 'cellos, with colorature passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strongly rhythmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,† while second violins and 'cellos still have the tremulous accompaniment, and bassoons and double-basses having a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for 'cellos assumes importance

*The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

"Regardons bien Maître Arlequin, C'est un fameux ténor romain."

The original tonality is D major.

t "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.



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NEW LACE WAISTS Specials at \$5.50, \$7.50, and \$8.50 later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the 'cello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous cantus firmus, the cantilena of the clarinets, bassoons, and 'cellos, in the slow introduction (the Cardinal's theme), against sustained chords in the woodwind and rapid counterpoint for violins, violas, and first 'cellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more, and a quick crescendo brings the end.

* *

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."



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Berlioz had wished Alfred de Vigny to write the libretto. De Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until

nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur"

(pp. 153, 154) for explanations of the failure.

The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly vivace." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

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The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture, "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorussingers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by von Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim,

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For a careful study of "Benvenuto Cellini" by Julien Tiersot see Le Ménestrel for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

* *

Benvenuto Cellini has been the hero of other operas than that of Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlösser, produced at Darm-

stadt about 1845.

"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz

Lachner, produced at Munich in 1849.

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern, produced at Budapest in 1854.

"Benvenuto Cellini," music by Orsini, produced without success

at the Mercadante Theatre, Naples, May, 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced at the Politeama, Genoa, May 20, 1877, without success. The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

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"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, produced at the Opéra, Paris, March 21, 1890.

See preceding footnote.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his marriage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs The music was characterherself to escape the scaffold as a poisoner. ized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clément; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel.

"Benvenuto Cellini," in three acts, music by Angelo Tubi, pro-

duced at Parma, February 20, 1906.

Ballets: "Benvenuto Cellini" by Antonio Buzzi about 1860 and by Luigi Venzano about 1870.

ERRATUM. A typographical error made the dog Hylax "bask" in the doorway in Mr. F. W. Mackail's translation into English of verses in Virgil's Eighth Eclogue, which inspired Mr. Loeffler to write his "Pagan Poem" (programme book of March 13, 14, 1908, p. 1378). On page 1379 there is, however, an allusion to the barking Hylax which might have set the wondering reader right. The dog, no doubt, also "basked" when he had the opportunity, but Virgil referred to him only as barking: "Et Hylax in limine latrat."

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Liszt	Concerto for Pianoforte, No. 1, in E-flat major
Tschaikowsky	Symphony No. 5, in E minor

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Liszt	Hungarian Rhapsodie, No. 6
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Mendelssohn . Motet, Judge me, O God

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Thomas Ford, When first I saw your Face
Henry Leslie . . { Charm me asleep
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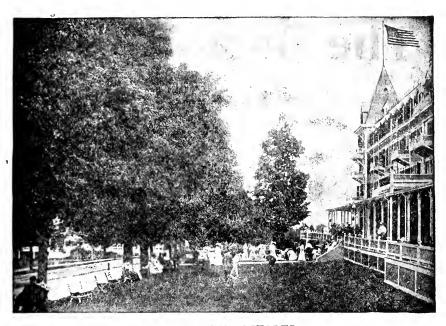
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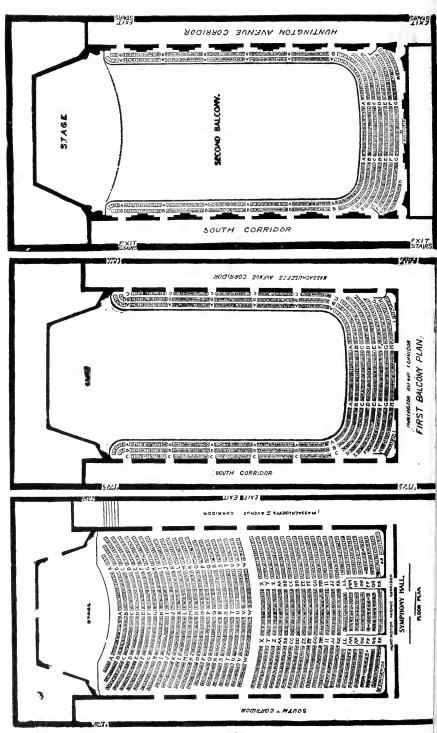
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PROGRAMME.

Wolf . . Symphonic Poem, "Penthesilea," after the Like-named Tragedy of Heinrich von Kleist

Liszt . . . Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Allegro maestoso, quasi adagio. Allegretto vivace. Allegro animato. Allegro marziale, animato. Presto.

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- II. Andante cantabile, con alcuna licenza.
- III. Valse: Allegro moderato.
- IV. Finale: Andante maestoso; Allegro vivace.

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"PENTHESILEA," SYMPHONIC POEM FOR ORCHESTRA, AFTER THE LIKE-NAMED TRAGEDY OF HEINRICH VON KLEIST . . . HUGO WOLF

(Born at Windischgrätz, Steiermark, March 13, 1860; died in a madhouse at Vienna, February 22, 1903.)

This symphonic poem, "touched up by J. Hellmesberger," was published in 1903. It was performed November 21, 1903, at a Phil harmonic Concert led by Hans Winderstein in Leipsic, but the very first performance was by Winderstein's Orchestra at Halle two or three days before. The first performance in America was at Chicago at a concert of the Chicago Orchestra, led by Theodore Thomas, April 23, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 19, 1904. The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, gong, harp, strings.

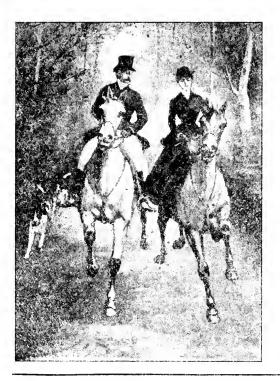
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"Penthesilea" is the most characteristic work of that irregular, abnormal genius, Heinrich von Kleist, who was born at Frankfort-on-the-Oder in 1776, and killed himself in 1811, with Henriette Vogel, in an inn, "Zum Stimmung," at Wannsee, about a mile from Potsdam. Kleist's version of the tale of Penthesilea and Achilles may be thus summed up: Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to

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attack him, for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When. Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her to single combat, and then, unarmed, to yield to her. She suspects him of falsehood and treachery; her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him; tears with them his flesh, and rejoices in his blood. When her fury is spent, and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles.

This play, which is a dramatic poem rather than a stage tragedy, was published first in 1808 in *Phöbus*, an art journal, edited by Kleist and Adam Müller at Dresden. The poem provoked a storm of disapproval; and Goethe, to whom a copy had been sent, was shocked both by the subject and the form of the treatment. He expressed his views plainly to Kleist in a letter, which embittered the author, who sent him a challenge, and then fought him with epigrams.

"Penthesilea" was looked on throughout Germany with aversion. It has been said that Kleist's fame is wholly posthumous. To-day some call the poem Kleist's masterpiece, but we find it used by Dr. Krafft-Ebing as a striking example of *Masochismus* in literature. And he quotes a speech of the heroine: "Küsst' ich ihn todt?—Nicht—Küsst' ich ihn nicht? Zerrissen wirklich?" etc.

The warmest appreciation of Kleist's genius as displayed in this tragedy is by Dr. Kuno Francke, Professor of German Literature at Harvard University. He quotes Kleist's own words, "Hell gave me my half-talents; heaven bestows a whole talent or none," and then says:—

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The prevailing tonality of the first and third sections is F minor; that of the second section, A flat major.

The score has no explanatory programme, but there are titles for the three sections. The following "programme" was prepared in all probability by Dr. Richard Batka for his critical study of the work. The translation into English was published in the Chicago Orchestra programme book, edited by Mr. Hubbard William Harris:—

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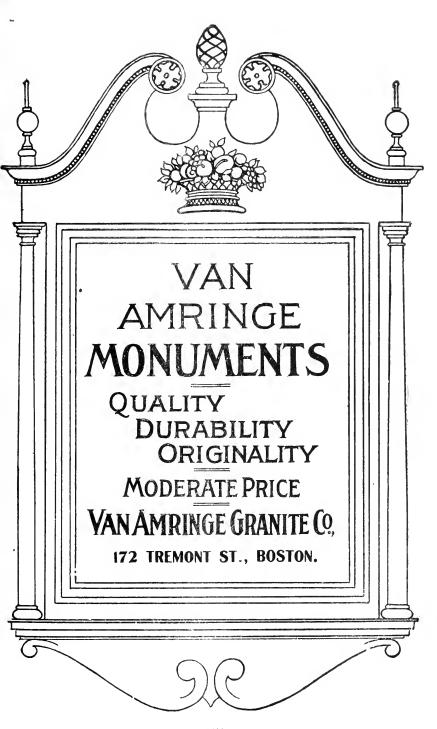
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II.

PENTHESILEA'S DREAM OF THE FEAST OF ROSES.

As she slumbers, Penthesilea's dreams carry her beyond the battle impending to the prize which awaits her after the victory. Over mysterious arpeggios in the violas, the flutes, oboes, and violins begin a melody in which one recognizes Penthesilea—transformed into a gentle, loving woman. The dream-picture becomes more and more vivid, until all of a sudden the sleeper awakens.

III.

COMBATS, PASSIONS, FRENZY, ANNIHILATION.

Once aroused, Penthesilea is the ferocious warrior again; challenged by the foe, she rides forth to battle. But straightway a conflict of the emotions is suggested by the interweaving of two motives—one being mentioned as denoting Penthesilea's determination to conquer; and the other as expressive of the yearnings of her heart; their combined development—descriptive of their struggle for supremacy, mounting presently to a full-orchestra climax, from which the motive of "yearning" emerges in certain wood-wind instruments over a subdued tremolo of the violas. But the desire for conquest soon gains the upper hand again, leading to a dramatic climax, which brings to notice the motive of annihilation in the trombones—opposed by the violins and wood-wind with a distorted version of the Penthesilea motive. The tumult subsides through a picturesque diminuendo, beautified by an expressive viola solo and leading to the reappearance of Penthesilea, now tranquillized

* The composer expresses the wish that two trumpets be placed at the extreme ends of the orchestra at the beginning of this march, in which the horns, cymbals, and triangle enter with singular effect.—P. H.

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and gentle. But this mood does not last long; the orchestra, passing from animation to agitation, shortly setting up a great shriek of anguish; following which a chromatic flourish leads to a repetition of "The Departure of the Amazons." But now Penthesilea goes not forth to any common struggle, nor does any dream of happiness beckon her from beyond the victory. Revenge and destruction are now her only purpose. With redoubled ferocity the situation mounts to its tragic climax, which culminates in a frightful screech. Then a pause; her anger spent, the unhappy queen appears once more, her face no longer disfigured with passion, but glowing with yearning and love. Thus, in ecstasy and anguish, her young life goes out in a sigh.

And so the subjects chosen for musical illustration by Carl Goldmark in his overture "Penthesilea" (produced at Budapest, November 12, 1879, and first performed in Boston by the Philharmonic Society, December 3, 1880) were "Wild Conflict, the Feast of Roses, Love-Death."

* *

Wolf, enthusiastic over many authors in turn,—Goethe, Mörike, Grabbe, Grillparzer, Hebbel, Ibsen, Sudermann, Schopenhauer, Nietzsche, Dickens, Mark Twain, Sterne, Rabelais, Scott,*—worshipped von Kleist to the end. In a letter written to Dr. Emil Kauffmann† in 1890: "To me the supreme principle in art is the stern, harsh, inexorable truth, truth that goes to the extent of cruelty. Kleist, for example,—Wagner always first,—is my man. His wonderfully magnificent 'Penthesilea' is in all likelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with

 $[\]dagger$ Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director at the University of Tübingen.



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^{*}The word "usquebaugh" in "Rob Roy" aroused his curiosity to such an extent that, poor as he was, he sent to Scotland for the liquor. Ten bottles arrived in Vienna. He invited his friends, who tried with him to find the drink romantic.

him; "he raved about it; his hands shook if he read only a couple of verses from it; his eyes glittered; and he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey, uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech. The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again, and again

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scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then proceeds to tell in extravagant language how, when Wolf read, the words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

This daybreak visit was in 1883, and in the summer and the fall of that year Wolf wrote his "Penthesilea." The work cost him much pain; in the summer of 1884 at Castle Gstatt he worked furiously on the shaping of a motive. In 1885 he hoped that it would be produced in Munich, but he was disappointed. The next year (October 15) it was played at a rehearsal of the Vienna Philharmonic Society, a reliearsal of novelties. Wolf attended the rehearsal, but was not seen by players or conductor. He wrote three days afterward to his brotherin-law a letter in which he described the scene. Dr. Ernst Decsey, in his Life of Wolf, does not venture to give the letter in full, on account of the drastic personality of certain passages. "Last Friday," wrote Wolf after a hysterical beginning, "my 'Penthesilea' was performed in the Novelty-rehearsal. My 'Penthesilea'? No: the 'Penthesilea' of a lunatic, a duffer, a joker, or what you will, but it was not my 'Penthesilea.' I cannot describe to you how it was played." He told of the orchestral gibberish, and how the conductor, who had promised to speak in favor of it, went on directing. "It was a madhouse scene! Then boisterous laughter from the orchestra." The conductor spoke: "Gentlemen, I should not have allowed this piece to be played to the end-but I wished to look at the man who has dared to write as he has about the Master, Brahms."

The conductor by his reference to Wolf's writings against Brahms referred to certain articles written by the former as the music critic of the Vienna Salonblatt. Yet Wolf had written of certain compositions



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of Brahms—as the Quintet in F major, Op. 88—in terms of the highest praise. A conductor might formerly have treated in like shabby manner a work by von Weber, who as a critic had assailed bitterly works by Beethoven, or sneered openly at a composition by Schumann, who had assaulted in his magazine some of the mighty of his day.

There was talk in March, 1902, of a performance of "Penthesilea" at Mannheim. The court conductor, W. Kähler, a warm friend of Wolf as composer, put the work in rehearsal, but he then believed that "the instrumentation did not bring into any importance the intellectual beauties."

After the bitter experience in Vienna the score was undisturbed till 1897, when Wolf, then in the Svetlin asylum, looked it over and endeavored to revise it. He intended to enlarge the last section. He wrote a new middle part for the symphonic poem. After he left the asylum,—dismissed as cured,—he played the work over to a friend, but he had hardly turned the first page of the new part when he exclaimed, "It's a pity that I ever wrote such trash"; and he tore out the inserted leaves, and put them with the rest of the score into the stove. The friend was able to pull out the score, but the supplementary leaves were burned. After Wolf's death the score of "Penthesilea" went into the possession of the Hugo Wolf Society of Vienna.

The symphonic poem has been performed in many cities, as Berlin, Munich, Hanover, Stuttgart, Rostock, Frankfort-on-the-Main, Mannheim, Heidelberg, Nuremberg, Prague.

* *

There are many ancient tales about Penthesilea, but from no one of them did Kleist derive his plot. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar

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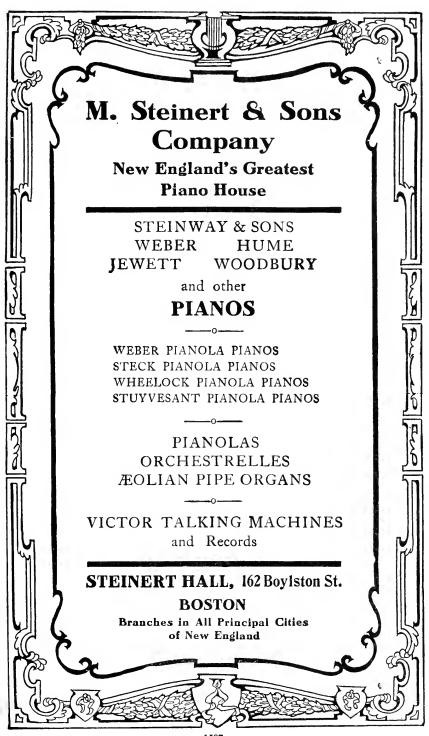
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Baellet, Sieur de Meziriae, to the "Épistres d'Ovide" (The Hague, 1716, vol. i., pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. The calm and dull Ouintus says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon's eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles fought several times with Penthesilea, and was worsted: at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels and dragged it to the river Scamander. (The charge of necrophilism was brought against Achilles by later commentators and orators.) Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge,



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who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that, as soon as he had done the deed, he returned to the shades.

Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about. "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chiualrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called Peltigera and Securigera, as bearing a target, or bearing a Poleaxe: Therefore . . . Virgill in his first booke of Æneid

"Penthisilea mad, leades foorth
Her Amazonian traine,
Arm'd, with their Mooned shieldes, and fights
Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the *Lesche*, or club-house at Delphi. This painting represented the siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (article "Achilles"):—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles's beauty won him the



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affection of the fair, he on his part was a slave to their charms. . . . Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

"Lovely he was, and had a dauntless soul; Ambiguous, he deceiv'd the curious eye, And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the Life of Apollonius, viz.: that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high, which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.'"

Alfred Bruneau has written "Penthésilée," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, November 13, 1892, and Miss Lucienne Bréval* was the Amazon of that day.

* *

*Berthe Agnès Lisette Schilling, known as Lucienne Bréval, was born at Berlin, November 4, 1869. She studied at the Paris Conservatory, where as a pupil of Warot she took a second prize for singing and as a pupil of Giraudet a first prize for opera in 1800. She made her début at the Opéra, January 20, 1802, as Sélika in "L'Africaine." She renained at the Opéra until 1900, and was the first there to take the leading parts in "Die Walküre" (1803), "La Montagne noire" (1805), "Die Meistersinger" (1807), "La Burgonde" (1808). She also created parts in "Pallas Athénée" (Orange, 1804) and in "Amy Robsart" (Monte Carlo, 1806). She went to the Opéra-Comique to create the part of Griselidis in Massenet's opera (1901), but she returned to the Opéra in 1902. As a member of Mr. Grau's Metropolitan Opera House Company, she appeared in Boston as Valentine (April 2, 13, 1901); Brünnhilde in "Die Walküre" (first time she sang the part in German), April 0, 1901; Chimène in Massenet's "Cid," March 14, 1902 (first performance of the opera here); Valentine, March 19, 1902.

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Herodotus and Diodorus the Sicilian give entertaining accounts of the Amazons, whom they treat with marked respect. But the words of Sir Richard F. Burton are here more to the purpose. They are to be found in the fifteenth chapter of his "Mission to Gehele, King of Dahome"; and the chapter is entitled "Of the so-called Amazons and the Dahoman Army."

"The Greeks probably derived their Amazonian myth from exaggerated reports of the strength and valor of the Caucasian women. . . . Amongst the Homerites of South Arabia it was a law for wives to revenge in battle the deaths of their husbands. and mothers their sons. The Suliote women rivalled the men in defending their homes against Osmanli invaders. The Damot or Abyssinian Amazons of Alvarez (1520) would not allow their spouses to fight, as the Jivaro helpmates of Southern America administer caudle to the sex that requires it the least. The native princes of India, especially those of Hyderabad in the Deccan, for centuries maintained a female guard of Urdubegani, whose courage and devotion were remarkable, Bodies of European fighting women are found in the celebrated 'Female Crusade,' organized in 1147 by order of Saint Bernard. Temba-Ndumba, among the Jagas of Southern inter-tropical Africa, according to old travellers, made her subjects rear and teach their female children war, but she was probably mad. women rank with men like the women of Christianity, and transmit nobility to their Denham found the Fellatah wives fighting like males. Mr. Thompson (1823), the Mantati host that attacked old 'Lattaku' was led by a ferocious giantess with one eye, M. d'Arnaud (1840) informs us that the King of Bahr, on the Upper Nile, was guarded by a battalion of spear women, and that his male ministers never enter the palace, except when required to perform the melancholy duty of strangling their master. At present" (this was written in 1864) "the Tien-Wang, or Heavenly King, of the Tae-pings, has one thousand she-soldiers.

"Sporadic heroines, like Tomyris and Penthesilea of the Axe, are found in every clime and in all ages, from Semiramis to the artilleryman's wife of Saragossa. Such were Judith and Candace; Kaulah, the sister of Derar, and her friend Oserrah; the wife of Aban Ibn Saïb; Prefect Gregory's daughter; Joan of Arc; Margaret of Anjou; Black Agnes; Jeanne Hachette; Begum Sombre; Kara Fatimah; Panna Maryan, and many charmers far too numerous to specify. Many a fair form was

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found stark on the field of Waterloo. During the late Indian mutiny the Ranis were, as a rule, more mauly than the Rajahs. And at present the Anglo-American States and Poland show women who, despite every discouragement, still prefer the military profession to all others."

"A bold virago stout and tall, As Joan of Arc, or English Moll."

In 1863 Burton estimated the fighting women of Dahome at a figure of seventeen hundred. "These most illustrious viragoes' are now a mere handful. King Gezo lost the flower of his force under the walls of Abeokuta, and the loss has never been made good." It is in this chapter that Burton proposed the enlistment in England of unmarried women. "Such feminine troops would serve well in garrison, and eventually in the field. The warlike instinct, as the annals of the four quarters of the globe prove, is easily bred in the opposite sex. A sprinkling of youth and beauty amongst the European Amazons

would make campaigning a pleasure to us."

The Pall Mall Gazette in 1905 published the following "literary note": "M. Georges de Dubor, who seems from his name to be a Czech, has unearthed a curious little bit of history proving that Europe once possessed, for some years, a formidable body of Amazons of her own. This was in the eighth century, when the Princess Libussa, heir-designate to the throne of Bohemia, insisted on surrounding herself with a female body-guard commanded by a lady named Wlasta. Libussa died, having previously bestowed her hand and crown on one Przemysle, and Wlasta, knowing from her previous experience of the king-consort with the unpronounceable name that her Amazons would be disbanded, removed her whole command to a hill near Prague, where they seized and fortified an estate called Widowlé. This she handed over to her second-in-command, a lady named Zbigniewa, who had left husband and children to follow her, while she herself took, with true feminine contempt for the rights of property, another estate called Diéwin, which she converted into a strong place of arms and training camp for Amazons. Army after army was sent by King Przemysle against both places, but was always defeated, and Wlasta



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went so far as to draw up a kind of code, prescribing that all males within her territory should be deprived of their right thumbs and eyes, should ride side-saddle, and be reduced to servile occupations, while the women only should be trained to the use of arms. Even more distinctly feminist, perhaps, was the enactment that every lady should be allowed to choose for herself the husband that pleased her, and that the chosen one who repelled her advances should be put to death. ever, the end came. The commandant of Widowlé, sickened at Wlasta's cruelty and pining for her children, left the fortress by night and went back to her own family. Her successor, one Miloscina, proved unequal to the wiles of the leader of the royal forces, and succumbed to a pretty ordinary tactical stratagem. Widowlé was taken, its commandant killed, and on Wlasta marching to the relief of the inner citadel, which still held out, she was defeated after a battle which lasted for days, and the Amazons were massacred to the last woman. last, their supremacy had endured for seven years."

* * *

This Libussa was the youngest daughter of Crocco, or Krok, and she ruled for a time as princess, but at last, on account of the insubordination of her folk, she resolved to take to herself a husband, and Premysl, a countryman, found favor in her eyes. The boots worn by him when the ambassadors sent by Libussa found him ploughing were still preserved in the duke's chamber of the Wyschehrad, or citadel of Prague, in the eleventh century. She and Premysl, who assisted her in the government, founded a dynasty which was not extinguished until 1306.

The princess was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." She lived on the Wyschehrad, in the imperial castle built by her, it is said, on the right bank of the Moldau and two hundred and forty feet in height. The first church in Prague

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was erected on this rock. The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848. Libussa's Wyschehrad, or Vysehrad, has been the theme of many poems, and its traditions are narrated in Zeyer's "Vysehrad," which has been translated into German. The story of the Princess Libussa moved Smetana to write "Libussa," a festival opera in three acts, produced at Prague, June 11, 1881. (The overture was performed in Boston at a concert of the Boston Symphony Orchestra, October 21, 1905.) Smetana also composed about 1870 an orchestral piece, "The Judgment of Libussa," to accompany a tableau vivant. (His symphonic poem "Vyschrad" has been played in Boston at Symphony Concerts, April 25, 1896, October 22, 1898, November 14, 1903, March 16, 1907.)

Libussa is also the heroine of operas by von Lannoy (Brünn, 1818); Konradin Kreutzer (Vienna, 1822); Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734); Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698); Bernardi (Prague, 1703). An asteroid is

named after her.

There were also the Amazons of the Island of Skye, where Scathach queened it, Scathach, the sad, cruel queen, who taught Cuchullin the arts of war and loved him. "She was tall and of great strength. Long black hair fell upon her shoulders, which, with her breast and thighs, were covered with pale bronze. A red and green cloak was over the right shoulder, and was held by a great brooch of gold. yellow torque of gold was round her neck. A three-pointed torque of gold was on her head. Her legs were swathed with deerskin thongs, and her feet were in coverings of cowskin stained red. Her face was pale as wax, and of a strange and terrible beauty. They could not look long in her eves, which were black as darkness, with a red flame wandering in it. Her lips were curled, and were like thin sudden lines of blood." (See "Fiona Macleod's" (William Sharp's) "The Sad Queen" and "The Laughter of Scathach, the Queen.") Scathach, pronounced Skiah, is supposed to have given her name to the Island of Skve.

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Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano, and there was household music,—string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870-71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874-75 at the Gymnasium in Marburg.

In 1875 Hugo entered the Vienna Conservatory He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828-93), 'a classical violinist and classical conversationalist, a musician comme il faut and a Viennese comme il faut, an artist whose quartet playing was as celebrated as was the legion of bonmots told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." One day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this



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trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. began Wolf's dark and dreary life. From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions, and Wagner in a most friendly manner told him to wait until he had written riper and more important works; but the courtesy of Wagner's refusal moved Wolf deeply, just as the performance of "Tannhäuser" at Vienna in November, 1875, had turned him into a fanatical Wagnerite. vears of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt, and they endeavored to find violin and piano pupils for him. In 1879 his lessons brought him in only thirty-six or thirtyeight guldens a month. He loathed the drudgery of teaching the dull, and he did not hesitate to address any such daughter of a most respectable family as "blödes Frauenzimmer." He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's Life of Wolf.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera. He did not distinguish himself at Salzburg, but he was allowed to conduct only light operas and operettas. They say that at a rehearsal he addressed the chorus as follows: "O let that stuff alone; I'll play you something from

'Tristan and Isolde.''' He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of the Salonblatt, "a society journal of the high life of Vienna." It is to be hoped that the Wolf Society will publish in book form the best of the contributed articles, for they are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and, as we have already seen, he was reckoned by the superficial, indiscriminative readers of Vienna as a malignant foe of Brahms. He wrote enthusiastically in praise of Gluck,

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Wolf's first songs were published in 1887, and with the winter of 1888 began the period of his artistic ripeness. His fertility was amazing, and perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhang" was performed at Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna, and there were hysterical enthusiasts who did not hesitate to call him the first of living composers.

• Cut is the branch that might have grown full straight, And burnèd is Apollo's laurel bough.

Wolf had always been of an excitable nature, and his enthusiasm was on the verge of frenzy. Read these letters he wrote in 1888:—

"March 20. Just after my arrival to-day I produced my masterwork: 'Erstes Liebeslied eines Mädchens' is out and away the best thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking character, as well as such an intensity, that it would rend the nervous system of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song,

you can have only one wish-to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustav Mahler,

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the director and conductor. He dressed himself in a ceremonious suit of black, but he was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera.—his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeved for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Asylum, where he was five years in dying. Now and then he would exclaim, "God, I am then mad!" For a time he recollected clearly the titles, texts, melodies, of his songs, and, when once a friend read to him a newspaper article in which Marcella Pregi was praised for singing "Ich hab" in Pena einen Liebsten wohnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.

Mme. Olga Samaroff was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grand-mother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she

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took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she studied with Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906; gave a recital in Chickering Hall, October 28, 1907; played at one of Mrs. Hall McAllister's concerts, December 16, 1907, and at a concert of the Kneisel Quartet, March 17, 1908 (César Franck's Pianoforte Quintet).

She has played in Boston at concerts of the Boston Symphony Orchestra, April 21, 1906 (Grieg's Concerto), and February 9, 1907 (Tschaikowsky's Concerto in B-flat minor). She also played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

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Concerto in E-flat major, No. 1, for Pianoforte and Orchestra. Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

*The date February 16 is given by some biographers of Liszt, but the Newe Zeischrift Jir Musik (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birth-day of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House", "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Danmation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The Revue et Gazette Musicale de Paris (February 25, 1855) also gives February 17, as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17-21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that Alide might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861-62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil "he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic neinded with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, outrée, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them without the raw addition of a coarse noisiness, in works in which



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they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion en canaille, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent canaille amongst musicians, it is quite natural that we should be on good terms with the canaille among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall vet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856-57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossi-

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ble. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Ignace Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904); Rudolph Ganz (March 24, 1906); Moritz Rosenthal (December 1, 1906). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

ENTR'ACTE.

ONE HUNDRED BEST MUSICIANS.

(From the Daily Telegraph, London, February 8, 1908.)

Why should not musicians have their say as to whom they regard as the hundred greatest musicians? Once upon a time there was a perfect epidemic of expressions of literary opinion in respect of the hundred best books, and, if memory serves, some enterprising publisher actually went the length of issuing a "library" bearing the

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title. How he arrived at the selection I forget, but it is no more difficult to formulate a list of the hundred leaders of music than of literature. though it must be admitted that, on the other hand, it is no more easy. As a matter of fact, no two lists in either case are in the least likely to coincide. Perhaps some ninety per cent. of names on both might be hit upon by a number of people having more time to spare than is good for them. But the remaining ten per cent. would be, in the very nature of the case, variable. And who is to decide when these doctors disagree? In the one case the feat was accomplished after a fashion, but I have never heard of a musician, or even of a music publisher in England, undertaking to differentiate the musical sheep from the goats to so large an extent. In Germany some attempt was once made indirectly by a firm who issued a series called the hundred best pieces by contemporary pianoforte composers, but even this was only complete so far as the firm's own copyrights were concerned. It could not, for example, include Brahms's music, though then he was a contemporary, for the sufficient reason that his copyrights all belonged elsewhere. A feature of the series was the cheap price of sixpence per number, but that is not the point.

At one time the name of Brahms would almost certainly have found a place not only among the first hundred, but, at least for those who pinned their faith to Hans von Bülow, among the first three. For has it not been often recorded of the great pianist that his musical belief was fixed upon the trinity of B's, Bach, Beethoven, Brahms?

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Rapport No. 1202, Chambre des Députés, Paris, 4 Juillet, 1903, p. 123.

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But to go back a few centuries before Brahms how rarely one comes across two similar opinions of the merits of Palestrina! On February 2, 1594, he died, as he had lived, "a fervent Christian and a devout Churchman; and all Rome knew that the poor plate of lead upon his coffin spoke the truth with its two proud words: Musicae Princeps—Prince of Music." So wrote E. Oldmeadow, while R. A. Streatfeild says that in its proper sphere Palestrina's music still stands as the exemplar of ultimate perfection. Against such opinions as these it were easy, if worth while, to find many writers who can see in the great art of Palestrina nothing but that great art. For them its spirituality and true inwardness count for nothing because they cannot feel it.

However, I find myself referring to musicians who, there is little doubt, would figure among the ninety per cent. in most lists. It is far more difficult to "place" our own contemporaries, for reasons already stated. Personal prejudice and idiosyncrasy cannot be got rid of even by the best-regulated critic, for he, after all, is human, and bias is a very human quality. Many a one of our young composers, no doubt, hopes to become ultimately great, and there is no obvious reason why the hope should be dispelled by venomous critics, since, without it, the youngsters are unlikely to achieve very much. One of them some time ago remarked—he was then a stripling of some two-and-twenty years of age, and was on the mere threshold of his career—that he devoutly hoped he would not be buried "in West-

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minster or St. Paul's Cathedral or wherever it was they buried that fellow Sullivan." This was said in all seriousness, and with a gravity that was almost sublime. Alas, it was easy even then to assure him that his fears were groundless, and I have reason to believe that to-day

he agrees with me.

There is another type of the man who feels greatness welling up in his heart, or bosom, or wherever greatness does well up. A singingteacher of considerable artistic repute appointed an hour when it would be convenient for him to hear a potential new pupil. On the latter putting in an appearance, the master tested him, with a view to discovering not only the quality of the voice but also the presence of artistic taste. When asked if he cared for the songs of Schumann, Schubert, Franz, Brahms, and a few more of the giants of song, the possible pupil grunted, and shrugged his shoulders in a deprecatory kind of way, without delivering himself of any substantial answer. At length he was persuaded to speak, when he said: "The fact is, Mr. So-and-So, I am a song-writer myself." Had these musicians inherent in them the elements of true greatness or not? Who shall say? For it must not be forgotten that there are great depths, as well as great heights, and, to put it bluntly, one man may be a great genius while another may be a great imbecile. It is a fault of our language, perhaps, that the same adjective may be applied to two extremes.

Similarly, the word "great" has been applied by unwatchful critics to composers whose methods are as widely apart as the poles; such, for example, as M. Claude Debussy and Mr. Josef Holbrooke. One is a delicate, subtle aquarellist, the other, as it were, a scene-painter in his music. The one loves piquant background (which, it must be confessed, he does not invariably fill up with overwhelmingly interesting detail); the other lays his colours on thick, so that the effect is as "striking" as the means he employs to produce it. Some men can please with the humble jew's-harp; others cannot satisfy with all the paraphernalia of the modern orchestra, plus any extraneous instruments that may be more or less handy. Is or is not Sousa a great musician, to be numbered among the immortal hundred? Apart altogether from the delightful variety of his methods of conducting,

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which, as all sportsmen will remember, included the action of the lobbowler, the racquet-player, and the fencer, as well, occasionally, as of the conventional orchestral director, Sousa invented no end of queer instruments to produce particularly queer noises. I cannot now recall the title of a piece he used frequently to play in Queen's Hall, but I have a distinct and ineffaceable mental vision still of the immense labours of one of his band, who, kneeling in the neighbourhood of the drums, scrubbed the boards of the platform with quite exemplary diligence with two pieces of what appeared to be wood. As a fact, I believe I was told subsequently that they were half cocoanut shells, and the noise they created was intended to represent the shuffle of feet during a barn-dance or a cake-walk, or some similar invention of the West. Sousa also invented a Sousaphone,—a colossal, curly, brass thing, the bell of which, if recollection serves, stood for all the world like the saloon-ventilator on an Atlantic liner, high above the head of the diminutive sprig of humanity whose very soul was inside its tube.

Wagner was "great" (and why not also among the immortals?), not only on account of "Parsifal," the "Ring," and "Tristan," but also because he introduced into "legitimate" stageland a greater number of curious beasts and reptiles than any other composer. As we all know now, they included a bear, a snake (and a fine one it is, too, at Covent Garden), a toad, ravens (a little tired they are now), a brown bird that may or may not be a partridge, which flies at a terrific pace down-wind, or, rather, down the string, though its efforts at upward flight are a little laboured.

The list might easily be multiplied almost to a limitless extent of those who may be designated as great musicians. It all depends upor the precise meaning of the adjective. And if there is so large a number of them, who shall decide which of them is to be omitted from the

Immortal Hundred? Not I, for one.

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(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tschaikowsky] could be alone," —I quote from Mrs. Newmarch's translation into English of Modeste Tschaikowsky's life of Peter,—'free from summer excursionists. to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there."

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a halfhour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others,

*This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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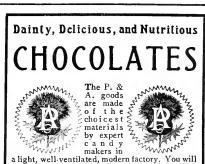
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that I am not played out as a composer.... Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at St. Petersburg, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs.



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Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meek: "After two performances of my new symphony in St. Petersburg and one in Prague I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through our symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tschai-kowsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschai-kowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment; but, happily, the injury was not incurable. Tschaikow-



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sky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tschaikowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."

At the public rehearsal in Hamburg the symphony pleased the

musicians; there was real enthusiasm.

Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's

inefficiency as a conductor.

* *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony was also played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trum-

pets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer

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in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But, in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original kev.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which

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the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety

is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvorák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears.") Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Mémoires, ou Essais sur la Musique" (Paris, 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to

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consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse.'

No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the Contemporary Review (London, 1901) and the Monthly Musical Record (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

There need not be apology for liberal quotations from Mr. Newman's

articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies osten-

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sibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say, his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman

has to say about it:-

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eve not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement: it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the

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major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is The third movetwice broken in upon by the first sombre theme. ment—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

*For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is still more remarkable.—Ed.

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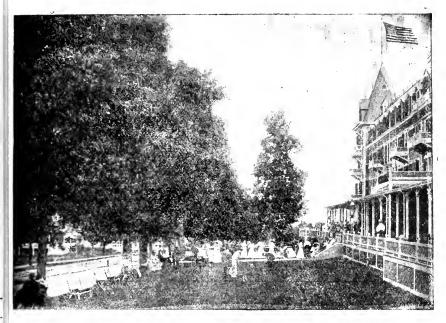
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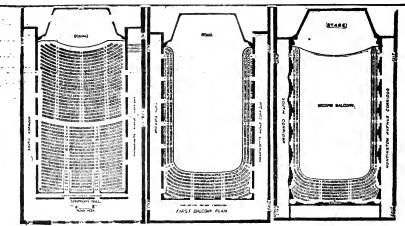
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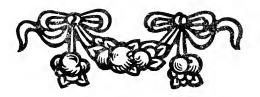
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Dr. Muck will conduct the first three numbers. Mr. Wendling will conduct the Hadley symphony.

PROGRAMME.

Mozart Overture to the Opera, "The Marriage of Figaro" C. P. E. Bach Symphony in E-flat major, No. 2 First time in Boston Ι. Allegro di molto. II. Larghetto. III. Allegretto. Beethoven Overture to "Coriolanus," Op. 62 Hadley Symphony No. 3, B minor, Op. 60 First time in America Ι. Moderato e maestoso. II. Andante tranquillo. III. Scherzo: Allegro con leggerezza, ben ritmato. Allegro con giubbilo.

There will be an intermission of ten minutes before the Hadley symphony.

Special Notice. Because of Good Friday the next public rehearsal will be on Thursday afternoon, April 16.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO,"
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, * aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. Wiener Zeitung (No. 35, 1786) published this review: "On Monday, May 1, a new Italian Singspiel in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public

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^{*}Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been improvvisatore, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1855. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of Annales Dramatiques, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made

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with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin

*Da Ponte refers here to Baron Wezlar.

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alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna."

"True; but I have already forbidden the German company to play this piece, "Figaro."

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"'All right; I trust to your taste and prudence. Send the score to the copyists."

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise.

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The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes.... Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

Symphony in E-flat major, No. 2.

CARL PHILIPP EMANUEL BACH

(Born at Weimar, March 8, 1714; died December 14, 1788, at Hamburg.)

Philipp Emanuel Bach, the third son of Johann Sebastian Bach, wrote four symphonies at Hamburg in 1776, and the one in E-flat major is the second of them. The tonalities of the remaining three are D major, F major, and G major, respectively.

The four symphonies were performed for the first time on August 17, 1776, under the direction of the composer, in the Concert Hall "auf dem Kamp." The following description was written by one of the audience: "The orchestra was a large one, larger than has been brought together in Hamburg for many years. There were about



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The four symphonies were published in 1780 and dedicated to the Prince of Prussia, a musician and a violoncellist, who was afterward Frederick William II. The Symphony in E-flat major is scored for two flutes, two oboes, two horns, bassoon, first and second violins, violas, "cembalo and violone." The violone, known also as contrabasso da viola, grosse Viole, grosse Bassgeige, bass viol, etc., was used in the seventeenth and eighteenth centuries, until it was driven out by the double-bass. It was the bass of the viol family, and, furnished with six strings, stood an octave lower than the viola da gamba. The violone is familiar to audiences in Boston in consequence of its employment by Mr. Dolmetsch in his concerts of ancient music.

The manuscripts of these symphonies are in the Royal Library at Berlin.

The Symphony in E-flat major is in three sections: Allegro di molto, 4-4; Larghetto, 2-4; Allegretto, 2-4.

The form is simple and the work requires no analysis. The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies in general

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may be applied to this one: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works. but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which



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Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

Emanuel Bach's Symphony in D major, No. 1, was first performed in Boston at a Philharmonic Concert, March 21, 1863. It was performed at a concert of the Orchestral Union, March 25, 1863, and at concerts of the Boston Symphony Orchestra, November 26, 1881, and December 22, 1894.

Moses' recitative, "God of my Fathers," with air, "Lord, behold thy Children," from Emanuel Bach's "The Children of Israel in the Desert," was sung in Boston by Mr. Georg Henschel at a Boston Symphony Concert, March 1, 1884, and at this concert Mr. Henschel conducted, and a Ballad for violin in F-sharp by him was played by Mr. Bernhard Listemann.

* *

Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach," was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy, and the young man afterward studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the "galant" school of French clavecin music; but when he went to Frankfort he was a cultivated

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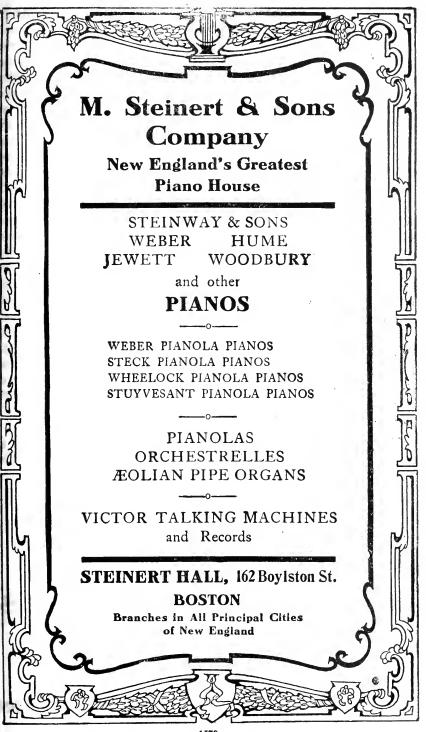
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musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great, and it was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas, and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753-62), the first methodical treatise on clavier playing and valuable to-day for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or Manieren, with which clavecin compositions of the last half of the eighteenth century were loaded.

**

Dr. Charles Burney called on Emanuel Bach at Hamburg in 1772, and gave an entertaining description of him as man and musician in



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his "Present State of Music in Germany, the Netherlands, and United Provinces" (London, 1773).

"Hamburg is not, at present, possessed of any musical professor of great eminence except M. Carl Philip Emanuel Bach; but he is a legion! I had long contemplated, with the highest delight, his elegant and original compositions; and they had created in me so strong a desire to see, and to hear him, that I wanted no other musical temptation to visit this city. . . . M. Bach received me very kindly, but said that he was ashamed to think how small my reward would be, for the trouble I had taken to visit Hamburg. 'You are come here,' said he, 'fifty years too late.' He tried a new piano forte, and in a wild, careless manner, threw away thoughts and execution upon it, that would have set up any one else. He desired me to fix a time for coming again, and said, that he must have me for a whole day to himself, which would not be half sufficient for the exchange of our ideas. He offered to accompany me to every church in Hamburg where a good organ was to be found; said he would look out for me some old and curious things; and told me at my departure, that there would be some poor music of his, performed in St. Catherine's Church the next day, which he advised me not to hear. His pleasantry removed all restraint, without lessening that respect and veneration for him, with which his works had inspired me at a distance.

"M. Bach accompanied me to St. Catherine's Church, where I heard some very good music of his composition, very ill performed, and to a congregation wholly inattentive. This man was certainly born to write for great performers, and for a refined audience; but he now seems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for music at Hamburg.



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"At church, and in the way home, we had a conversation, which was extremely interesting to me: he told me, that if he was in a place, where his compositions could be well executed, and well heard, he should certainly kill himself, by exertions to please. 'But adieu music! now,' he said, 'these are good people for society, and I enjoy more tranquility and independence here, than at a court; after I was fifty, I gave the thing up, and said, let us eat and drink, for to-morrow we die! and I am now reconciled to my situation; except, indeed, when I meet with men of taste and discernment, who deserve better music than we can give them here; then, I blush for myself, and for my good friends, the Hamburghers.'

"After this, when our conversation turned upon learned music, he spoke irreverently of canons, which, he said, were dry and despicable pieces of pedantry, that any one might make who would sacrifice his time to them; but it was ever a certain proof to him of a total want of genius in any one that was fond of such wretched studies and unmeaning productions.

"He asked, if I had found many great contrapuntists in Italy; and upon my answering in the negative, he replied, nay, if you had, it would have been no great matter; for after counterpoint is well known. many other more essential things are wanting to constitute a good composer. He said he once wrote word to Hasse, that he was the greatest cheat in the world; for in a score of twenty nominal parts, he had seldom more than three real ones in action; but with these he produced such divine effects, as must never be expected from a crowded score; upon this occasion I observed, that as it is the part of a wise man in conversation, to wait for an opportunity of saying something to the purpose before he speaks; so a good composer should do in writing accompaniments; and not, like those eternal praters, who

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have a rage for saying something when there's nothing to be said, stun an audience with worse than unmeaning notes, which destroy all melody and expression in music; as a large company speaking all at once destroys conversation; and instead of reason, good sense, and good humor, makes social intercourse consist of nothing but clamor, impertinence, and noise: to this he entirely assented.

"In the evening M. Ebeling was so kind as to collect together all the Hamburg performers and lovers of music, he could muster, in order to treat me with a concert; and M. Bach was there to preside. have great reason to be thankful for the pains that were taken in order to entertain me on this occasion. Several of M. Bach's vocal compositions were performed, in all which great genius and originality were discoverable; though they did not receive the embellishments, which singers of the first class might have given to them. M. Bach has set to music a Passione in the German language and several parts of this admirable composition were performed this evening. I was particularly delighted with a chorus in it, which for modulation, contrivance, and effects, was at least equal to any one of the best choruses in Handel's immortal 'Messiah.' A pathetic air upon the subject of St. Peter's weeping when he heard the cock crow was so truly pathetic as to make almost every hearer accompany the saint in his tears.

"Several symphonies and detached airs with an accompanied harpsichord sonatina, consisting of a very curious mixture of pathetic and bravura, were performed, in which the band had very hard duty, and though they are not in such constant practice as to be under exact discipline, yet they executed several very difficult pieces with a reasonable degree of accuracy.

"I mention M. Bach's vocal and miscellaneous compositions in order to prove the ductility of his genius; but it is not on these that I would

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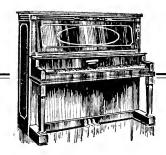
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... "During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favor to which his merit entitled him; for though music was extremely cultivated by his Prussian majesty, who supported operas with great expense and magnificence, and who had in his service musicians of the first abilities, yet he honored the style of Graun and Quantz more with his approbation than that of any other of his servants who possessed greater originality and refinement; but his majesty having early attached himself to an instrument which, from its confined powers, has had less good music composed for it than any other in common use, was unwilling, perhaps, to encourage a boldness and variety in composition, which his instrument would not allow him to participate.

"But though Bach's style did not insinuate itself into favor at the court of Berlin, it has been imitated and adopted by the performers upon keyed instruments in every other part of Germany. How he formed his style, where he acquired all his taste and refinement would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary



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to crowd into both hands all the harmony he could grasp, that he must inewitably have sacrificed melody, and expression. Had the son chosen a model, it would certainly been his father, whom he highly reverenced; but as he has ever disdained imitation, he must have derived from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions.

... "It must be owned that the style of this author [C. P. E. Bach] is so uncommon that a little habit is necessary for the enjoyment of it; Quintilian made a relish for the works of Cicero the criterion of a young orator's advancement in his studies; and those of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician. Complaints have been made against his pieces, for being long, difficult, fantastic, and far-fetched. In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation; for length in a musical composition is so much expected in Germany, that an author is thought barren of ideas, who leaves off till everything has been said which the subject suggests.

"Easy and Difficult are relative terms; what is called a hard word by a person of no education may be very familiar to a scholar: our author's works are more difficult to express than to execute. As to their being fantastical and far-fetched, the accusation, if it be just, may be softened, by alleging that his boldest strokes both of melody and modulation are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found upon a close examination to be so rich in invention, taste and learning that, with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

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"Frequent opportunities offered during this period for his establishing himself very advantageously elsewhere, some of which he wished to accept; but he could not obtain his dismission: however, his salary, after many years' service, was augmented.

"Indeed, as M. Bach was not a subject of Prussia, it seems as if he might have quitted Berlin whenever he pleased; but as he had married during his residence there and had issue by that marriage, it is supposed that his wife and children, being all subjects of his Prussian majesty, could not retire out of his dominions without his permission. But in 1767 being invited to succeed Telemann as music director at Hamburg after repeated solicitations and petitions, he was allowed to go thither with his family, where he has continued ever since.

"When I went to his house, I found with him three or four rational and well bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his daughter.* The instant I entered, he conducted me up stairs into a large and elegant music room, furnished with pictures, drawings, and prints of more than a hundred and fifty eminent musicians; among whom, there are many Englishmen, and original portraits in oil of his father and grandfather. After I had looked at these, M. Bach was so obliging as to sit down to his Silbermann clavichord, and favorite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is

*He has two sons, the youngest of whom studies painting at the academies of Leipsic and Dresden.—C. B.

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so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument, a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till near eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently in this manner, he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance to-day convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player, in point of expression; for others, perhaps, have had as rapid execution:



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however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius.

"He played to me, among many other things, his last six concertos, lately published by subscription, in which he has studied to be easy, frequently I think at the expense of his usual originality; however, the great musician appears in every movement, and these productions will probably be the better received, for resembling the music of this world more than his former pieces, which seem made for another region, or at least another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

"There are several traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a strong resemblance. Both were sons of great and popular composers, regarded as standards of perfection by all their contemporaries, except their own children, who dared to explore new ways to fame. Domenico Scarlatti, half a century ago, hazarded notes of taste and effect, at which other musicians have but just arrived, and to which the public ear is but lately reconciled; Emanuel Bach, in like manner, seems to have outstript his age."

**

See C. H. Bitter's "C. Ph. Emanuel Bach und W. Friedemann Bach und deren Brüder" (1868) for a full description of Emanuel's life and works.

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"STATE OF MUSIC IN LONDON."

(The Daily Telegraph, London.)

In case there may be any who care nothing for the subject of this article, it should be explained that the above is the title of an amusing and instructive pamphlet by William Jackson, of Exeter, published in 1791. To many the writer will be known familiarly as the author of "Jackson in F," a service at one time extremely popular "in quires and places where they sing." But he had other and greater claims than this. At one time he was well known as much for his literary as for his musical talents, and for the readiness of his wit. Thus, it is related of him that on being called upon at a public dinner for a toast, he said, "I have great pleasure, Mr. Chairman, in complying with your command, and give you the opening words of the Third Psalm." The chairman, somewhat astonished at the apparent inappropriateness of the idea, stopped the musician abruptly, exclaiming, in contemporary language, "O fie, Mr. Jackson, the beginning of a psalm do you give for a convivial toast?" "Yes, sir; unless you will suggest a better-I give you Lord How."

Though Jackson wrote upwards of a hundred years ago, the conditions of the London musical world seem to have been very similar to those that exist to-day. Even then folk who wrote were accused of having axes to grind. And as Jackson observes: "General observations on any of the arts are always suspected to be made with a view either to depress or elevate particular artists; and, though it is to no purpose to declare the contrary, yet I cannot help following the example of Fielding and Le Sage, and, like them, must be permitted to say that things, not persons, are my aim—music, not musicians, is my

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subject." In proof of his bona fides Jackson avoids mentioning names, which from the point of view of to-day is regrettable, since it would have added zest to his strictures, had one known definitely against whom they were directed.

In 1791 music was very much the rage in London, and then, as now, the art was cultivated not a little by those having neither ear nor taste. For their benefit Jackson points out that perfect music is the uniting of melody to harmony. The pleasure, says he, excited by a succession of chords is very inferior to that natural, and sometimes artificial, succession of single sounds which musicians distinguish by the term melody. He then proceeds to blow up his contemporaries, even as many critics of to-day abuse theirs. "Though not absolutely unknown, melody was in a barbarous state until the last hundred years. It long continued improving, but now seems, in this country at least, to be in a fair way of shortly losing its existence." Is not the latter half of this sentence precisely what the laudator temporis active reiterates after the production of each new British work down to this very day?

Indeed, melody to Jackson seems to have been of more importance even than to his successors. True, he is a little cryptic now and then, as when he declares that "vocal music once had nothing but harmony to subsist on." But melody is his fetish, and he is uncommonly devout. How he pitches into grand opera! Operatic songs, says this critic, "may be considered as pathetic, bravura, something between the two which has no name, and airs called Cavatinas," which is fairly comprehensive. "Generally the last have most melody and the first sort have least; but it is scarce worth while to ascertain which has most where all are defective. If it were not for some passages that have been worn to rags, how few of these songs possess the least trace

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of real melody!" A jaded critic of musical comedy in search of a new phrase may like Jackson's remark on opéra bouffe: "It is using Thalia very ill to call the nonsensical folly of this drama comic." Composers of English opera, too, may appreciate Jackson's statement that "the writers very wisely adapt some of the songs to tunes which were composed when melody really existed; and it is curious to observe how glad the audience are to find a little that is congenial to their feelings after they have been gaping to take in some meaning from the wretched imitations of Italian bravura and pathetic songs—which, alas! are the shadow of a shade." It is all very touching and evidently true, since the sentiment has prevailed unto this day.

But Jackson by no means confines his strictures to vocal music, though, perhaps, he is most severe on it. Glees were anathema to him, for, though "the uniting of three or more voices in harmony produces a pleasing effect, why is melody to be abolished?" Nothing seems quite to have pleased him. "I have sometimes asked musicians why they perform such stuff. The constant answer is that they conform to the taste of the public," which innocent remark drew from Jackson this particularly severe retort: "I really believe that they speak as they think, for it is certain that the audience show every mark of the loudest approbation. But it is in music as in the drama—what is least felt is most applauded. When an actor rants or gives a touch of what

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passes for pathetic, it is considered as a mark of insensibility not to be affected. Thus, when sounds have been uttered in which are not the least trace of tune, it shows a superior taste and feeling to find something to admire where the common ear is offended, or at best perceives nothing." So there were "superior persons" in the musical world even then.

"The old concerto is now lost, and modern full pieces (a capital phrase) are either in the form of overtures or symphonies." For this style of music Jackson holds one Richter responsible. Who was Richter?* Jackson admired him whole-heartedly, and soundly rated his successors, save Abel. "The present symphony," he says, "bears the same relation to good music as the ravings of a Bedlamite do to sober sense. Sometimes the key is perfectly lost by wandering so far from it that there is no road to return. But extremes meet at last of themselves. The measure is so perplexed by arbitrary divisions of notes that it seems as if the composer intended to exhibit a table of twos, threes, and fours. And, when discords get so entangled that it is past the art of man to untie the knot, something in the place of Alexander's sword does the business at once. All these paltry shifts to conceal the want of Air can never be admitted to supply its place."

Quartets, too, and trios came in for their share of abuse with pianoorte concertos. "The cadences are invariably the same, the periormer ought no doubt to be able to run from the bottom to the top of the keys in semitones, but let him be satisfied with having the power without exerting it, for the effect of the passage is to the last degree detestable." Of vocal performers Jackson speaks with wholesale

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^{*}Was not this composer Franz Xaver Richter (1709-1780), one of the chiefs of the Mannheim School, whose symphonies, published at Paris, Amsterdam, and London, excited much attention, and were considered in their day as harmonically surprising and adventurous, and by the more conservative as almost evolutionary?—P. H.

contempt: "If there were but a possibility of writing down the sounds which issue from the mouth of the singer! How can one express the filling up an interval with something composed of a slide and a shout, by which means there is no interval at all?" It is perhaps not so difficult to understand Jackson's attitude if the obvious inference is drawn from this sentence: "Whatever objections may be made to the composition of symphonies, the performance of them is entitled to the highest praise; the performer plays just what he sees, and nothing else." Small wonder that the melody was lost in concerted music if the performers went leach his own sweet way. But if Jackson is damnatory of music, what adjective can describe his feeling in respect of the poor conductor? "Instrumental music has been of late carried to so great perfection in London by the consummate skill of the performers that any attempt to beat the time would be justly considered as entirely needless. I am sorry to remark that the attention of the audience at one concert has been interrupted by the vulgarity of this exploded practice, which is unworthy of the supreme excellence of the band and highly disgusting to the company!"

On much more does Jackson dilate in similar strain, and his criticism of the Handel commemoration in Westminster Abbey, and of Handel's influence, is of some interest. Underlying his strictures is a vein of something that points to a sincere love of art, to a desire that

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in music and its performance there should be more soul and less of what he describes as mechanical contrivance. To illustrate his meaning that a brilliant mechanical performance too often kills the soul of the music, he quotes Prior thus:—

"Thus Harlequin extoll'd his Horse,
Fit for the War, the Road, the Course;
His mouth was soft, his eye was good;
His foot as sure as ever trod.
One fault he had—a fault indeed!
Pray, what was that?—The Horse was dead!"

MUSIC AND DISEASE.

BY JOSEPH BENNETT.

I have just put down a newspaper in which appeared a short review of a new book, written by Felix Ryark, and entitled, "A Strange Land." Nowadays we are used to "strange lands" in literature, and, perhaps, do not take quite so much notice of them as they deserve. At any rate, it is unlikely that I should have read what the reviewer had to say regarding Mr. Ryark's revelation had not the word "music" caught my eye. I read then, as a matter of course,—being a picker-up of even the most unconsidered trifles in that connection,—and soon became interested and amused by a new idea and an entirely novel

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application of music to the concerns of life. The book is a story which, as regards its essential part, the review thus condenses:—

"An accomplished fiddler, out boating one day, happened upon an island in which the inhabitants were, in point of evolution, two thousand years or so ahead of the rest of the world, except, perhaps, in one respect: they could not stand music, and the mere sound of a fiddle threw them into such spasms of apprehension that they might almost have been cats. It was not to be wondered at, for whenever they heard music they knew that one of them was about to disappear. They did not die in this strange land: they just vanished and left no trace. Without a why or a wherefore, a mist enshrouded the doomed one, there were some musical sounds, and, hey, presto! the man was gone as completely as the pea from beneath the conjurer's thimble. That was the only way in which you could leave the island."

From this superior effort of the literary imagination it would appear that in A.D. 3908 the rest of the world will attain the present state of Mr. Ryark's Utopia, and a single fiddle will serve to send us out of sublunary life in a comfortable and becoming manner worthy of so advanced a stage of progress. It may, of course, be assumed that the condition of things in 3908 cannot, in a personal sense, greatly concern us who now live. We may regard it as a little more than probable that we shall make our exit in the old-fashioned way for the slowness of

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which, in his case, King Charles II. so handsomely apologized. But this almost inevitable fact leaves us the more free to loose our own imaginations upon the lines laid down by Mr. Ryark, and, in a very thorough sense, greatly to enjoy ourselves, without responsibility or apprehension.

For many ages music has been regarded, off and on, as a curative agent. The ancients, who in their day enjoyed, or suffered, most of the things we now call new,—the cure of insanity through David's harp, for example,—did a good business in this line, their patient's javelin notwithstanding. I have an early Georgian book in which the system is explained with great elaboration of detail, and only a few years ago, when the notion was very much "on" again, musicians rejoiced in expectation of a new sphere of activity and profit at the hospitals and in private practice.

Was it a kind of subconscious perception that led John Keats to exclaim:—

Let me have music dying, and I seek No more delight.

Ryark's islanders were more than a step beyond him. They died of music when it suited them, and got pleasantly out of the island, in company with the musician, who of course was subject to the law of his own noise. Certain difficulties present themselves here, unless

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the music, like that in Prospero's island, was supernatural. But I will make a flank march, and turn them (they are really author's property), in order to say that the enforced emigration of musicians may have ranked among the most profitable of the island's laws. Anyhow, we may readily and reasonably conceive it supplemented by a strict Alien Act, sternly enforced at all the ports. But such thoughts are trifling. Let me turn to serious things.

The main question of this column may be propounded so: Is the curative influence of the past transforming itself into the Lord High Executioner of the future? Who knows? I do not, but it is interesting to see in a crowd of people, sitting in darkness and studying a poem of Immortality by the inward light of an illuminated symphony—to see in this, I say, the outcome of a premonition of change. The experiment, it is to be feared, will not continue long enough for a complete and authoritative demonstration of effect, but an impression of Ryark's island cannot be denied. Even an ordinary imagination can develop the process, and see—perhaps with envy—the calm evanishment of many a respectable and estimable person, who but for music might have lived on to wrestle with tax-gatherers and support the unemployable through a few more years. But let me take the matter out of the questionable region of speculation and inference.

Not very long ago it happened that several artists prominent among exponents of Wagner suffered from mental disorder, and were placed under treatment in the usual manner. I remember that the cases were numerous enough to call for explanation, and it was by no means difficult to assume that Wagnerian music-drama had produced the distressing ailments. The point of causation was not one upon which it was safe to dogmatise, although the wide difference between the demands of Wagnerian opera and classic opera could not be over-

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looked as a feature in the case. As far as I am aware, the matter was not investigated, and, in all likelihood, there was no real ground for inquiry, curious as the circumstances appeared to be.

The question was only brought to recollection some days ago, when an esteemed Press colleague called my attention to the fact that not a few of our musical critics were laid aside by nervous affections during last year. I do not wonder at it. I have gone through the entire experience myself, though only one disablement in forty years does not entitle me to pose as a veteran in suffering. I know full well, however, that the work of a musical critic, if conscientiously performed, as in almost every case it now is, acts with severity upon a man's nervous organisation. It does this more or less in all instances, but especially, as may be supposed, upon a daily journalist, to whom every day, Sundays not excepted, brings a quota of work for body and mind, for physical strength and mental quality; which demands his best powers of endurance and judgment, and tests, often with severity, the measure of his knowledge.

I envy no young man who embarks upon this craft. hard life before him, in which he will not suffer from labour only, but also from the reproaches, upbraidings, and worse, of persons who know nothing of either his duties or his difficulties. It is enough, surely, to listen to interminable music, with every faculty absorbed in efforts to measure its quality and estimate its value; but to this must be added that, in most cases, he will be bound more or less to

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vex the composer or artist whom he would gladly help on the weary road to success. I fear that these, the ordinary conditions of a musical critic's life, are not recognised as they should be. The ignorant artist or amateur, who has read stories of Bohemian revels in Press Land, sees the poor critic there, full of fire and flash, and probably something else. Let him dismiss the picture. There are no such Bohemians now. I saw the last few depart years ago, and now there remain only plodding and weary men, out of whom modern composers are wearing their lives by demanding an appreciation of music which, in not a few cases, I fear, they do not understand themselves. Under all this, do musical critics break down? Look, for answer, at a list, supplied by my aforesaid friend, with names represented by capital letters:—

A, died. B, absent nine weeks. C, absent three months. absent three months. E, absent two months. F, at present under medical care. G, absent under medical care. This company of invalids should be explained, for the case comes too near that of Ryark's island to be pleasant, with the difference that it is real, not imaginary. Shall we put it down to the nature of modern music. to the strain of excessive complication, to efforts at discovering meaning, and, failing that, at inventing it, to blaring noises which shock the ear and deaden the brain, to the dismal monotony of problems which cannot be solved, and of Limericks with which no final line will jingle? The situation is unquestionably interesting. as far as the critics are concerned, the cause is a mere coincidence, but Mr. Ryark's amazing notion of music that kills by a touch seems, under present conditions, a little sinister, and it might be advisable to cease experimenting on the mystical side of the art. This is all very well as diverting speculation, and it does us good to get away from dry matters of fact, but I think with real compassion of my suffering brothers. However brought about their afflictions are not a joke, and I hope for them a speedy release, but not out of our island in the Ryark sense.

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The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C. the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed,—the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the Journal des Luxus und der Moden and Cotta's Morgenblatt as a "new work." A correspondent of the Allgemeine Musik Zeitung wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture

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fits the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and von Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of yon Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in

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the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limited by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets; kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written. alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or The first theme returns in F minor with curtailed recapitulation. development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second

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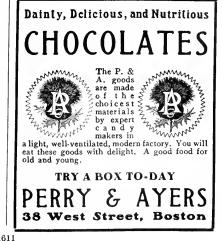
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symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (sic) were the soloists.

* *

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i., p. 84. Leipsic and Berlin, 1903.)

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's

revival of the tragedy at the Lyceum, London, in April, 1901.

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Dramatic scene, F. Lux.



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Symphony No. 3, B minor, Op. 60. Henry Hadley

(Born at Somerville, Mass., December 20, 1871; now living at Wiesbaden.)

This symphony was performed for the first time at a concert given by the composer with the assistance of the Philharmonic Orchestra and Mr. Ernst von Dohnányi, pianist, in Beethoven Hall, Berlin, December 27, 1907. The composer conducted. The programme was as follows: Symphony No. 3, B minor, Op. 60, Hadley; Dohnányi's Concerto for pianoforte and orchestra, E minor, Op. 5; Tone poem, "Salome," Op. 55 (after Oscar Wilde's tragedy), Hadley.

Mr. Hadley gives the following explanatory note concerning the symphony for this programme book: "I wrote three movements of the symphony in Italy (June-July, 1906), in a little village near Milan. The second movement was suggested on hearing every afternoon the bells from a distant church, which were wafted across the fields to a secluded spot in the woods, where I worked out of doors. The other movement I wrote in Munich in August of the same summer, and I finished the orchestration in Cologne. The music is absolute music, and I had no programme whatever in mind when I composed it. The work is in the usual form, and is vigorous and buoyant."

The manuscript score contains this note at the end of the Scherzo: "13 July, 1906, Monza, Italy"; and this note at the end of the Finale: "August 1, 1906, München."



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The symphony, dedicated to George G. Stow, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, church bells (B, C-sharp, G-sharp), glockenspiel, harp, and

strings.

I. Moderato e maestoso, B minor, 3-4. The chief and bold theme is announced by strings and trumpets, with crashing chords for the other instruments. The second theme enters, più tranquillo, G major, and is given chiefly to the strings. Molto maestoso, the first theme returns fortissimo for wind instruments. Più allegro, the second theme is now played by horn and other wind instruments. Development brings back the initial tempo. The second theme duly reappears (B major, strings). There is a short and stormy coda, which ends with a reminder of the first theme by the bassoon and a peaceful conclusion in B major.

Andante tranquillo, E major, 3-4. This andante might be called a "tone picture" of a gently romantic character. The movement opens with a figure for church bells and harp (harmonics), with sustaining chords for wind instruments. The chief theme, an extended cantilena. is given to solo 'cello. The figure for bells and harp is persistent; wind instruments sustain chords, and violins and violas are muted. The violins weave an accompaniment. The first clarinet reinforces the solo 'cello. The theme is taken up by first violins and oboe, while horns now have the previous characteristic figure. Poco più mosso, C-sharp minor. The oboe has a contrasting theme. Violins and flute share in it. A section in 4-4 contains recitative passages, "con fantasia," for oboe, flute, clarinet. Poco animato. The pace becomes more animated and the expression is more forcible. There are sustained chords (piano) for wind instruments and strings, with arpeggios for the harp. A short accelerando leads to a slackening of the pace; the church bells with harp are heard again, and a short solo for the violin brings back the mood and theme of the opening measures. The oboe remembers dolorously the second theme, and with an allusion to this theme by the horn the music dies away.

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III. Scherzo: Allegro con leggerezza, ben ritmato, B minor, 6-8-This movement has the conventional scherzo form. The trio, with a theme of a more flowing character, is in the major. With the return of the first section and its tricksy chief theme, the pace quickens gradu-

ally till the time approaches presto.

IV. Finale: Allegro con giubbilo, B major, 2-2. with the character of a pompous quick march, is announced immediately, and the music proceeds brilliantly until a phrase for clarinet ushers in the expressive second motive for 'cellos, clarinet, and bassoon, There is development of this material, and after più tranquillo, 4-4. a section in 3-2, with motive for upper strings and horns against running counterpoint in 'cellos and double-basses, there is a return of the march subject in the tonic. The second theme returns (violas, clarinet, and Development follows; the pace is quickened with the establishment of an organ-point on the dominant, and the first theme reappears in augmentation ('cellos, double-basses, bassoons, bass trombone, and tuba), which is followed by a sonorous ending.

Mr. Hadley comes of a musical family. His father, Mr. S. Henry Hadley, a musician by profession, instructor of singing in public schools and conductor, was his first teacher, and Mr. Arthur Hadley, another son, a violoncellist, is a member of the Boston Symphony Orchestra. After lessons from his father Mr. Hadley studied in Boston,—the violin with Mr. Henry Heindl and the late Charles Allen, harmony with the late Stephen Emery, and counterpoint with Mr. George W. Chadwick.

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Before he was twenty-one he had composed a dramatic overture, a string quartet, a trio, and choruses and songs. He went to Vienna in 1894 and studied composition with Eusebius Mandyczewski.* In Vienna he composed his third suite for orchestra. He returned to America in 1896 and took charge of the music department of St. Paul's School at Garden City, I.I. His first symphony, "Youth and Life," was produced under the direction of Anton Seidl at New York in December, 1897. The second movement of this symphony was played in Boston at a concert of American compositions conducted by Mr. Mollenhauer. The list of Mr. Hadley's works includes three symphonies (the one in F minor, No. 2, "The Four Seasons," took two prizes in 1901, one offered by Mr. Paderewski and one by the New England Conservatory of Music, Boston, and it was performed here at a Symphony Concert, April 15, 1905); three serious overtures for orchestra,— "Hector and Andromache," "In Bohemia" (produced in Boston, December 16, 1901, at a concert conducted by Mr. Mollenhauer, and played again at a "Pop" Concert, May 4, 1903), and an overture to Stephen Phillips's tragedy, "Herod"; three ballet suites (the third was produced in New York at a concert of the American Symphony Orchestra, led by Mr. Sam Franko, March 24, 1897); Festival March (played here at a "Pop" Concert); a prize cantata, "In Music's Praise"

* Mandyczewski was born at Czernowitz, August 18, 1857. He studied music, with Robert Fuchs and Nottebohm in Vienna. In 1887 he was appointed choirmaster of the Vienna Singakademie and archivist of the Gesellschaft der Musikfreunde. In 1867 he was made Doctor of Philosophy by the University of Leipsic for his work, especially on the complete edition of Schubert. That year he was appointed teacher of instrumentation at the Vienna Conservatory and in 1900 instructor in musical history at the same institution. To him was intrusted the task of completeing C. F. Pohl's Life of Haydn, a task unfortunately not yet accomplished.

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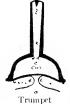
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(performed by the People's Choral Union, New York, in April, 1901); Six Ballades for chorus and orchestra,—"The Fairies," "In Arcady," "Lelawala: A Legend of Niagara," "Jabberwocky" (sic), "Princess of Ys," "Legend of Grenada"; three comic operas; String Quartet in A major; String Trio in C major; Sonata in F major for violin and pianoforte; anthems, part-songs, pianoforte pieces, and over a hundred songs. His latest works are a Symphonic Fantasia in E-flat major, for full orchestra; "Salome," tone poem for orchestra after Oscar Wilde's tragedy, Op. 55, performed for the first time by the Boston Symphony Orchestra at Boston, April 13, 1907; "Merlin and Vivian," a lyric drama for solo voices, chorus, and orchestra (text by Mrs. Watts Mumford); the third symphony, in B minor; "The Fate of Princess Kiyo: A Legend of Japan," a cantata for female voices and orchestra; a pianoforte quintet in A minor; church music; some songs (text by Otto Julius Bierbaum), which were published in Munich; and among still later songs, "Mondlicht," "Ei-lu-li," "Il pleut des pétales de fleurs," and "Remembrance"; and five love songs (poems by Frederick Manley). He has been working on a dramatic poem, "Lucifer"; the text is by Vondel.

Mr. Hadley has been living in Europe for about four years. He has conducted orchestral concerts in various cities with programmes containing his own works and those of others. His "Salome" has been performed at Monte Carlo (December 12, 1907) under Jéhin's direction; at Warsaw under the direction of the composer at a Philharmonic concert (February 7, 1908); at Cassel, led by the composer, at a concert of the Royal Theatre Orchestra (February 21, 1908); and at Berlin, as above stated. He has for some time acted as a conductor at the Mayence Opera House, and there he brought out Pizzi's "Rosalba" (December 10, 1907), with Hedwig Materna, a niece of the distinguished singer in Wagner's music dramas, and he prepared "Mme. Butterfly"

for performance with Marguerite Lemon as Cho-Cho-San.

Mr. Hadley's piano quintet was performed here by the Hoffmann Quartet and Mrs. Jessie Downer-Eaton, pianist, at a Hoffmann Quartet concert, November 21, 1907.

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SATURDAY EVENING, APRIL 18, at 8 o'clock.

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Ertel .				Symphonic Poem, "The Midnight Review" (First time.)
Moór .		•		Concerto for Pianoforte (First time.)
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CHAMINADE . Elevation

DE SCHLOZER . . Etude de Concert, No. 1

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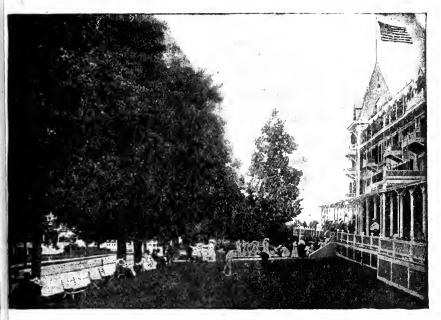
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,			hestra					
Aria, "Spirito Gentil"								Donizetti
	Signor	Florer	cio C	onsta	ntino			
Duer from "Traviata"								. Verdi
		or Ran ss Sar						
SEXTET from "Lucia"	•			•	•	•	•	Donizetti
DUET from "Lucia".								Donizetti
		Florer ss Sara						
Aria from "Faust," "I	oio Pos	ssenti '	,					Gounod
	Sign	or Ran	non E	Blanch	art			
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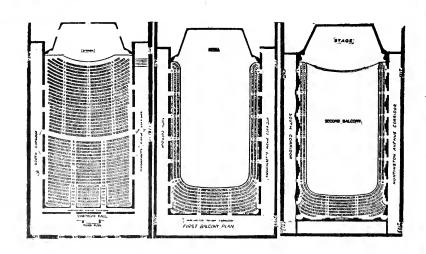
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SATURDAY EVENING, APRIL 18, at 8 o'clock.

PROGRAMME.

Beethoven . . . Symphony No. 1, in C major, Op. 21

I. Adagio molto; Allegro con brio.II. Andante cantabile con moto.

Moor

III. Menuetto: Allegro moltó e vivace; Trio.

IV. Finale: Adagio; Allegro molto e vivace.

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SYMPHONY NO. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794-95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm studying them came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the Wiener Zeitung, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

Grand symphony by the late Chapelmaster Mozart.
 Aria from Haydn's "Creation," sung by Miss Saal.*

3. A grand concerto for pianoforte, played and composed by Beethoven.

4. A septet for four string and three wind instruments, composed by Beethoven 4. A septet for four string and three wind instruments, composed by Beetnoven and dedicated to Her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.

5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.

6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."

7. A new grand symphony for full orchestra by Beethoven.

*Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydr's "Creation" and "Seasons," In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. *She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the Allgemeine Musikalische Zeitung (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him. and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared n 1820, and, published by Simrock, it was thus entitled: "Ire Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven.

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, n 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about one hundred and forty dollars, and he offered the symphony alone for about fifty dollars. He wrote to the publisher: "You will perhaps be astonished that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By

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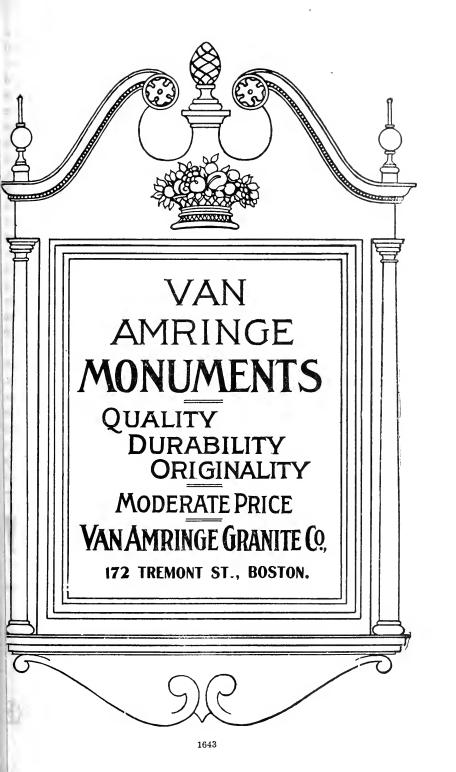
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means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, piano, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of this instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, finds that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus

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in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage pp by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and



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arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a résumé of the past rather than an original production of his genius."

- I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key of C major, but the third modulates directly to G major. The tonality of the movement is at last established, and the introduction soon leads to the main body of the movement.
- II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.
 - III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff

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says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

The first performance of this symphony at Leipsic was in the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society.



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The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The Décade philosophique said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the Revue musicale of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. Le Courrier de l'Europe et des Spectacles reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the Tablettes de Polymnie (March, 1810) were alarmed by the "astonishing success"

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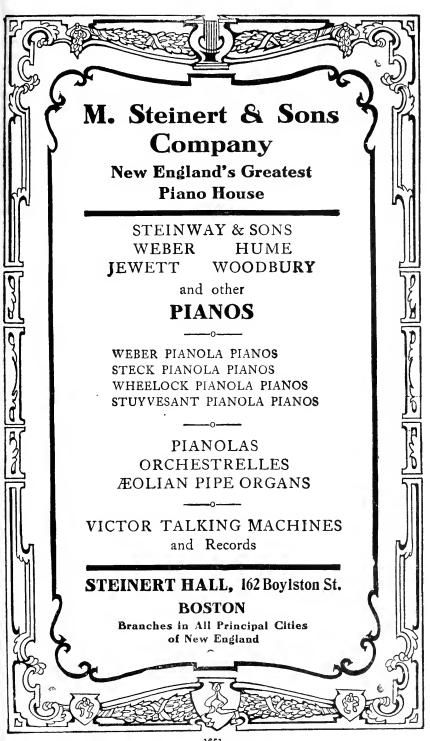
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of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840-41. The last performance in Boston at a concert of the Boston Symphony Orchestra was on April 25, 1903.

"THE MIDNIGHT REVIEW," SYMPHONIC POEM FOR FULL ORCHESTRA AFTER THE POEM OF CH. VON ZEDLITZ, OP. 16.

JEAN PAUL ERTEL

(Born at Posen, January 22, 1865; now living in Berlin.)

Ertel's "Die nächtliche Heerschau" is in illustration of a poem by Joseph Christian, Freiherr von Zedlitz.

Zedlitz at the age of fifteen (1805) began to write verses that were published first in almanacs: They were included later in the first collection of his poems, published at Stuttgart in 1832.

DIE NÄCHTLICHE HEERSCHAU.

Nachts um die zwölfte Stunde Verlässt der Tambour sein Grab, Macht mit der Trommel die Runde, Geht emsig auf und ab.

Mit seinen entfleischten Armen Rührt er die Schlägel zugleich, Schlägt manchen guten Wirbel, Reveill' und Zapfenstreich. THE MIDNIGHT REVIEW.

At midnight from his grave The drummer woke and rose, And, beating loud the drum, Forth on his errand goes.

Stirred by his fleshless arms, The drumsticks rise and fall; He beats the loud retreat, Reveillé and roll-call.



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Und die im tiefen Norden Erstarrt in Schnee und Eis, Und die in Welschland liegen, Wo ihnen die Erde zu heiss;

Und die der Nilschlamm decket Und der arabische Sand, Sie steigen aus ihren Gräbern, Sie nehmen's Gewehr zur Hand.

Und um die zwölfte Stunde Verlässt der Trompeter sein Grab, Und schmettert in die Trompete, Und reitet auf und ab.

Da kommen auf lustigen Pferden Die toten Reiter herbei, Die blutigen alten Schwadronen In Waffen mancherlei.

Es grinsen die weissen Schädel Wohl unter dem Helm hervor, Es halten die Knochenhände Die langen Schwerter empor.

Und um die zwölfte Stunde Verlässt der Feldherr sein Grab, Kommt langsam hergeritten, Umgeben von seinem Stab.

Er trägt ein kleines Hütchen, Er trägt ein einfach Kleid, Und einen kleinen Degen Trägt er an seiner Seit'. So strangely rolls that drum, So deep it echoes round, Old soldiers in their graves To life start at the sound:

Both they in farthest North, Stiff in the ice that lay, And they who warm repose Beneath Italian clay;

Below the mud of Nile And 'neath Arabian sand, Their burial-place they quit, And soon to arms they stand.

And at midnight from his grave The trumpeter arose, And, mounted on his horse, A loud, shrill blast he blows.

On airy coursers then The cavalry are seen— Old squadrons, erst renowned— Gory and gashed, I ween.

Beneath the casque their skulls Smile grim; and proud their air, As in their bony hands Their long, sharp swords they bare.

At midnight from his tomb The chief awoke and rose, And, followed by his staff, With slow steps on he goes.

A little hat he wears, A coat quite plain wears he; A little sword, for arms, At his left side hangs free.

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Das Wort geht in die Runde, Klingt wieder fern und nah: "Frankreich" ist die Parole, Die Losung: "Sankt Helena!"—

Dies ist die grosse Parade Im elysäischen Feld, Die um die zwölfte Stunde Der tote Cäsar hält. O'er the vast plain the moon A paly lustre threw; The man with the little hat The troop goes to review.

The ranks present their arms—Deep rolls the drum the while; Recovering then, the troops Before the chief defile.

Captains and generals round, In circles formed, appear; The chief to the first a word Now whispers in his ear.

The word goes round the ranks, Resounds along the line; That word they give is "France!" The answer: "St. Hélène!"

'Tis there, at midnight hour, The grand review, they say, Is by dead Cæsar held In the Champs-Élysées!*

* *

Zedlitz was born of an aristocratic family at Johannesberg, Austrian Silesia, on February 28, 1790. He studied at the Breslau Gymnasium, and in 1806 joined the Archduke Ferdinand's regiment of hussars. As First Lieutenant and orderly officer of the Prince of Hohenzollern, he made the campaigns of the following years, distinguished himself at Regensburg, Aspern, Wagram, but left the army in 1810, at the wish of his family, to look after his father's estates in Hungary. In 1837 he entered the diplomatic service. At first he held a position in the Foreign Office at Vienna, and he afterward represented grand-dukes as resident minister or chargé d'affaires. Deeply interested in

*This translation was published in "The Household Book of Poetry: collected and edited by Charles A. Dana" (New York, 1858). The name of the translator is not given.—P. H.

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Austrian politics, he wrote frequently for the newspapers, especially the Augsburger Allgemeine Zeitung. In the summer he lived on his Hungarian estate; in winter, at Vienna, where he died on March 16, 1862. His admiration of Napoleon, against whom he had fought, was a passion.

As a writer for the stage, Zedlitz was long ranked in Austria with Grillparzer and Halm, but in Germany he was placed much lower. His first tragedy, "Turturell," was produced in 1819. His later works were influenced by Calderon. "Königin Ehre," "Zwei Nächte in Valladolid," "Liebe findet ihre Wege," "Kabinettsintriguen," are among them. Dramas of a different character are "Herr und Sklave," "Kerker und Krone." Zedlitz adapted a comedy by Lope de Vega for the Vienna stage, and it was produced as "Der Stern von Sevilla." Zedlitz's dramas were published at Stuttgart from 1830 to 1836 in four volumes. A new edition was published in 1860.

Zedlitz ranks much higher as a lyric, contemplative, and narrative poet. The complete edition of his poems published in 1832 contained romances, ballads, songs, occasional verses, sonnets, epigrams, etc., also translations. His "Totenkränze," first published in 1827 at Vienna, attracted much attention, both by the nature of the subjects—lyrical-elegiac tributes to famous dead—and by the fact that he here first introduced into German, it is said, the Italian canzona of thirteen iambic rhymed verses. The second edition was dedicated to Ludwig I. of Bavaria, whom Zedlitz admired with enthusiasm. In the dedication he said that his purpose was to erect "a mausoleum over the ashes of the mighty dead"; among these dead were Napoleon and Wallenstein, Shakespeare and Tasso, Romeo and Juliet, and, classed as benefactors of the race, Canning, Joseph II., and Max of Bavaria!

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REPRESENTED IN BOSTON BY THE COLONIAL PIANO CO., 104 Boylston Street Zedlitz also wrote the poetic narrative, "Das Waldfräulein" (Stuttgart, 1849); "Soldatenbüchlein" (Vienna, 1848); "Altnordischen Bilder" (1850). He translated into German Byron's "Childe Harold" (1836). He also wrote in the forties many political articles, concerning the Hungarian conditions, the Eastern problem, the situation in Galicia, etc.

Ertel's "Die nächtliche Heerschau: sinfonische Dichtung für grosses Orchester (nach dem Gedicht des Ch. von Zedlitz)" was performed at a concert of the Philharmonic Society at Warsaw, February 7, 1908. The programme was as follows: Cherubini, Overture to "Lodoiska"; Beethoven's Pianoforte Concerto in C minor, No. 3 (Pepito Ariola, "the ten-year-old pianist"); Hadley's Symphonic Poem, "Salome"; Ertel's "Midnight Review." Hadley conducted his "Salome." Reznicek conducted the other pieces.

"The Midnight Review" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, triangle, xylophone, tam-tam, harp, strings.

The music follows continuously and in detail the verses of Zedlitz, and the poem is the best programme note. It may be said, however, that at the beginning Tempo di marcia, ma lento, in the musical description of the awakening, there is a hint at the "Dies Irae"; that a section, meno mosso, has the title "Orient"; that after a military march the "Marseillaise" is used as a theme; that at the end there is a pause, followed by a stroke on the tam-tam ('cellos and double-basses pizzicati), and over this ending is the line, "Die Uhr schlägt eins" ("the clock strikes one").



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Baron von Schönstein says that Schubert carried Zedlitz's "Midnight Review" with him for weeks, for Zedlitz wished him to put music to it; but Schubert finally returned the book, with the remark that he was afraid he could not write good music for it. Mendelssohn, asked by Mrs. Pereira, of Vienna, also refused, and declared that narrative poetry was not suitable for music. Neukomm, however, set music to the poem, and Carl Löwe in 1832 composed his ballad, "Die nächtliche Heerschau," Op. 23, published in Berlin by Challier & Co. in 1833. There are French words by Mery and Barthélemy to this ballad. Löwe's "Nächtliche Heerschau" is in the first volume of Peters's edition of his ballads. Albert B. Bach, who gives a full description of this ballad in his "Art Ballad: Loewe and Schubert" (third edition, London, 1897, pp. 135–139), adds: "I believe that Schumann in writing his composition, 'Die beiden Grenadiere,' to words by Heine, did so under the influence of this ballad."

Jean Paul Ertel, composer, pianist, organist, editor, was born at Posen on January 22, 1865. He studied at the Posen Gymnasium and at the Berlin University. At Berlin he studied law; he was appointed Doctor of Jurisprudence in 1898, and has had for several years the title of Lecturer on Roman Law in Bavaria; but he has devoted himself chiefly to music. He studied the pianoforte with Louis Brassin and composition with Tauwitz. He is the chief music critic of the *Lokalanzeiger* (Berlin), and he is a frequent contributor to music journals. •

The following list of his works contains only the more important: symphony, "Harald," Op. 2. Symphonic poems: "Maria Stuart" (Berlin, 1898); "Der Mensch," for full orchestra and organ (after the likenamed triptych by Lesser Ury) in the form of a Prelude and Triple

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Mr. Harold Bauer was born at London, April 28, 1873. (His, father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given concerts in Germany, Spain, the Netherlands, Austria, Swe-

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den, Brazil, and other countries of South America. Of late years he has given many concerts in Europe with Mr. Pablo Casals, violoncellist, and played with many orchestras.

His first appearance in the United States was at Boston, December 1. 1900, when he played at a Symphony Concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death," January 11, 1902, and on April 5 of the same year d'Indy's Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25; on October 17, 1903, he played Tschaikowsky's Concerto No. 1, in B-flat minor; on February 3, 1906, he played Schumann's Concerto in A minor.

He played in Boston with the Kneisel Quartet César Franck's Quintet, Op. 44, February 11, 1901; and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Quintet in F minor; Brahms's Piano Quartet in C minor, November 17, 1903; Schubert's Piano Trio in B-flat major, December 5, 1905; Beethoven's Trio in B-flat major, Op. 97, January 14, 1908.

He played in Boston with the Arbos Quartet Tschaikowsky's Trio, November 23, 1903, and with the Hoffmann Quartet Brahms's Piano Quintet in F minor, November 12, 1903.



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He gave pianoforte recitals in Boston, December 8, 27, 1900; January 1, 7, 15, February 23, 1901; January 21, February 4, 14, March 19, April 12, 1902; November 4, December 5, 1903; January 2, February 6, 1904; November 27, December 4, 11, 1905; February 4, 1906 (Sunday chamber concert in Chickering Hall); March 27, 1906; January 2, 16, 1908.

Pianoforte Concerto with Orchestral Accompaniment, Op. 57. Emanuel Moór

(Born in Hungary about 1862; now living at Lausanne.)

This concerto was played by Mme. Marie Panthès,* to whom it is dedicated, at a Philharmonic Concert in Leipsic, February 4, 1907. She has also played it at Munich, Brussels, and Amsterdam (1908).

Mme. Panthès is said to have played this concerto at Mannheim in the summer of 1906 with the Kaim Orchestra of Munich.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, strings, and pianoforte.

This concerto is so free in form that an analysis would be of little assistance without a liberal reproduction of themes or variants of themes in musical notation. It is enough to say that it is an eminently modern piece; that there are constant changes in tempo; that tonalities are constantly shifting. The composer has named no tonality to identify the concerto, but in Europe it is referred to as the Concerto in D-flat major.

* Marie Panthès (Mrs. Kutner) was born at Odessa, November 3, 1871. She studied the pianoforte at Paris under Henry Fissot, and in 1888 took the first prize for pianoforte playing at the Paris Conservatory of Music. Four other first prizes were awarded that year to women. She gave concerts at Paris, Berlin, in Russia, and in Switzerland, with great success, and her concert tour with Mr. Petschnikoff, the violinist, in 1897, established her reputation in Germany as a player of fiery temperament and much intelligence. She is now an instructor at the Conversatory of Music in Geneva.

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1666

The most recent dictionaries of music and musicians do not mention Moór's name, yet he has an unusual career, and some of his compositions have been much played in the course of the last two or three seasons.

Moór was born in Hungary, the son of a rabbi, I have been told, and he was educated at Budapest and Vienna. He came to this country about 1885, and in the season of 1885-86 he acted as musical director of a concert company, "Concerts Artistiques." This company was made up of Mme. Lilli Lehmann, soprano, Ovide Musin, violinist, and Franz Rummel, pianist, and it gave three concerts in Music Hall, Boston, March 10, 12, 13, 1886. Moór gave a concert, assisted by Sam Franko, violinist, in Chickering Hall, New York, on October 27, 1886. He gave a concert in the same hall, November 24, 1886, and then played a Romance and Scherzoso of his own composition. Helen Dudley Campbell sang two songs by him, -- "An den Wind" and "An Zuleikha." (I believe some of Moór's songs were sung in New York the season before, and were praised.) His third concert in Chickering Hall was on February 24, 1887, and the programme included two Hungarian dances by him, also a Valse de Concert, Humoresque, and Gavotte. On April 1, 1887, he played his Pianoforte Concerto in D major at a "symphonic matinée," conducted by Mr. Frank van der Stucken, in Chickering Hall.

Mr. W. H. Sherwood played in Boston Moór's Humoresque in D, November 15, 1887, at a concert with "a programme of American compositions."

Moór, living in New York, was described as "poor and ambitious." He married a rich woman, Miss Burke, and went to live in the country in England. The *Musical Times* (London) of January, 1895,

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states that he played his Pianoforte Concerto in D major at a London Symphony Concert, December 13, 1894. This concerto had been played previously in Scotland by Benno Schonberger, and it has Hungarian character. On March 14, 1895, Moór's Symphony in D minor, No. 3, "In Memory of Kossuth Lajos," was performed at a London Symphony Concert led by Mr. Henschel. A critic wrote that the symphony was fairly well received, "but, curiously enough, the work, although written in honor of the great patriot, was chiefly remarkable for the absence of the Hungarian element—Hamlet without Hamlet." After going to England, Mr. Moór modified the second o in his name. A music journal of 1895 stated that he had gone to Budapest to be present at a performance of his "Kossuth" Symphony in that city.

Little is said about Moór in the music journals for some years after 1895, but on November 6, 1899, Rettich, the violinist, who was then concert-master of the Kaim Orchestra at Munich, gave a concert at Berlin, and introduced these compositions by Moór: Violin Sonata in C major, Violin Sonata in G major, Adagio, Csardas.

Again there was silence, but in 1902 two operas by Moór were produced at Cologne and discussed at considerable length in German music weeklies.

For some years he has lived in Switzerland. He had written a vast quantity of music of all kinds, six symphonies, three operas at least, many songs,—Mr. Bauer gives the number as about five hundred,—and chamber music, but little of it was known. Mr. Ysaye happened to meet him in Switzerland, and became interested in him and his works, and Messrs. Ysaye, Thibaud, Marteau, violinists, and Casals, violoncellist, and his wife, who is also a violoncellist, have been chiefly instrumental in making his music known.

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Operas: "Andreas Hofer," "Volksoper" in four acts, libretto by L. von Ferro, produced at Cologne, November 9, 1902; "La Pompadour," opera in two acts, libretto by L. von Ferro and A. L. Moór after Alfred de Musset, produced at Cologne, February 22, 1902 (the libretto is based on de Musset's "La Mouche"); "Der Goldschmied von Paris," in three acts, libretto by Th. Rehbaum.

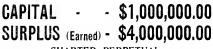
Orchestral, etc.: seven symphonies. The Sixth, in E minor (Op. 65), has been performed at Cologne, Berlin, Leipsic, and other cities; the Seventh, Op. 67, has been performed at Brussels, November 24, 1907, and Amsterdam; Improvisations on an Original Theme; Barcarolle for strings (published in 1894).

Concertos and chamber music: four concertos for violin and orchestra. The Fourth, dedicated to Mr. Ysaye, is now in press. The Concerto in G major, Op. 62, is played by Mr. Thibaud and Mr. Marteau; another one has been played several times by Mr. Marteau; and one has been played by Ysaye in London, Brussels, and St. Petersburg; String Quartet, Op. 59; two concertos for violoncello and orchestra, one of which, Op. 61, has been played by Mr. Casals; Triple Concerto for pianoforte, violin, and violoncello, with orchestral accompaniment (played by Messrs. Cortot, Thibaud, and Casals, in Paris (in press);

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Concerto for two violoncellos and orchestra, Op. 69, played by Mr. Casals and his wife (who was born Guilhermina Suggia) at Brussels, January 19, 1908, Paris, February, 1908; sonatas for violin and pianoforte (one, dedicated to Messrs. Ysaye and Pugno, is now in the press); Suite for violin and pianoforte, Op. 73; sonatas for pianoforte and violoncello (one was played in 1907 by Messrs. Bauer and Casals); pianoforte sonata.

Mr. Bauer played a Prelude in D-flat, Op. 71, by Moór, at his recital in Boston on January 2, 1908.

ENTR'ACTE.

BEETHOVEN'S ORCHESTRA.*

. BY W. J. HENDERSON. (The Sun, New York, March 8, 1908.)

It was said a few suns ago that a local composer was very eager to spend two or three years in Europe studying instrumentation with Richard Strauss and then to reorchestrate Beethoven's Fifth Symphony. It would be extremely interesting to see this experiment tried, for inevitably the result would prove conclusively that Beethoven's instrumentation was precisely the right thing for Beethoven's melodic and harmonic idiom.

There is not a little misconception in regard to orchestration. Those who have not grasped the philosophy of orchestral coloring fancy that the richer the instrumental scheme the better the result. The truth is that the color must fit the drawing. It would be ruinous to apply

*There is an elaborate study of Beethoven's orchestration in chapter vii. ("La Symphonie en Allemagne") of the "Histoire de l'Instrumentation" by H. Lavoix, the younger, Paris, 1878.—P. H.

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a Turner color scheme to a Jules Dupré, just as it would be to apply Pompeiian tints to a Louis XIV. decoration. In music, form and method of expression were for so many years the outcome of a normal progress in the development of the art that the instrumental language of a period was simply a ramification of the general growth. The search after color specialty in instrumentation did not enter the realm of music till after the era of Beethoven. It never occurred to that master to paint for paint's sake. He was altogether absorbed in the expression of his ideal.

He was content to accept the orchestra of Haydn as he found it. He began by using it as Haydn and Mozart had used it, and he found his point of departure not in a desire for variety of instrumental effect but in the pressing need of a larger expressional apparatus. It was, indeed, something of this sort that brought the first order out of the primeval instrumental chaos. Viols, bassoons, schalmeis (ancestors of the clarinet), horns, trumpets, kettledrums, and other instruments afterward used in the orchestra, were known in the thirteenth, fourteenth, and fifteenth centuries, but there were no organizations of them. The first performances were of table music; better, let us hope, than the dire afflictions now poured out upon restaurant diners.

The inchoate condition of instrumental music is easily illustrated by the arrangement of the best orchestra of the first period of the opera,

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that of Claudio Monteverde. The score of his "Orfeo" (1608) called for two harpsichords, two violins, ten viols, two bass viols, small organs, two viole da gamba, harp, guitar, trombones, cornets, trumpets, and a high flute. It looks to us like a dragnet arrangement made by a composer willing to take anything he could find in the house.

The soprano of the stringed body, the violin, appears to have been used here rather experimentally. Its true value had not yet been discovered. Nor does this orchestra show any conception of the proper disposition of a harmony so as to attain solidity and sonority nor a sound support for voices. But, in spite of all this, Monteverde hit upon the use of special instrumental effects in dramatic description, and he also conceived the utility of a harmony of three viols and a bass to support a recitative.

These important facts, together with the easy perception of the value of the military characteristics of trumpets and drums, gradually led composers toward the establishment of the choirs of strings and brass and the understanding of their particular functions. The woodwind came into general use more slowly, partly because of the awkward and difficult systems of fingering used in the early instruments.

In 1649 Cavalli in his "Giasone" wrote an accompaniment in threepart harmony for two violins and a bass in a style which lasted fifty years. Alessandro Scarlatti (born 1659) hit upon the importance of

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separating the viola from the violin. He composed many accompaniments for two violins, viola, and bass, and thus set the fashion for the modern string quartet, the foundation of the entire orchestra. His principal wind instrument was the oboe, while he employed bassoons chiefly to strengthen the basses.

These early masters showed little appreciation of the significance of character in instrumental color. Their contrasts were of the most obvious kind, such as in the employment of oboes for pastoral thoughts and trumpets in military ideas; but for the most part they used mass for volume and not for depth of tone or richness of tint.

It is owing chiefly to the studies of Stammitz in Mannheim and the Belgian Gossec in Paris that orchestral color and nuance first attracted general attention. Mozart was especially impressed by the performances of the Mannheim orchestra, and doubtless much of the technical methods which he so speedily and so brilliantly brought to the expression of his singularly sensitive feeling for color in music was due to his study of the playing of Stammitz's men.

With Haydn and Mozart we find ourselves in the presence of the modern orchestra in its elementary state. In his early works Haydn occasionally used clarinets, but apparently without any methodic intent. His orchestra usually consisted of flutes, obocs, horns, and strings. His first symphony has not even the flutes. But in later life

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he wrote for two flutes, two oboes, two clarinets, two bassoons, a contra-bassoon, two horns, trumpets, three trombones, tympani, and strings. This was in "The Creation." Trombones still remained in the operatic or oratorio field, for even Mozart in his last three symphonies did not employ them, and so we find Beethoven beginning where Mozart and Haydn left off. Here are Beethoven's requirements:

First and Second Symphonies (1802 and 1803), two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani, first and second violins, violas, basses. Note that 'celli are not specified.

Third Symphony ("Eroica," 1805), the same orchestra, except for the addition of a third horn (and what an addition!) and the specification "violoncello e basso." Mozart used four horns in "Idomeneo" (1781), but this seems to have been the first advance beyond two in symphonic music.

Fourth Symphony (1807), same orchestra as the First and Second, except that only one flute is required and the 'cello is named.

Fifth Symphony (1808), one piccolo, two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, two horns, two trumpets, three trombones, tympani, first and second violins, violas, 'cello, and bassi. The 'cello here rises to sudden and striking importance. The piccolo, trombones, and contra-bassoon appear in the finale only, and are used here for the first time in the symphonies.

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early in the fall of 1908.

Sixth Symphony ("Pastoral," 1808), one piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, tympani, and strings. Piccolo and trombones used for special descriptive effects.

Seventh Symphony (1813), same orchestra as the First and Second. The same instrumental force sufficed for the Eighth Symphony (1814).

Ninth Symphony (1824), one piccolo, two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tympani, triangle, cymbals, bass drum, and the usual body of strings. Four horns are here used for the first time in the symphonic orchestra, and their addition completed the equipment of the composers of the classic era. The bass drum, cymbals, and triangle are used in one passage only.

Beethoven's treatment of the orchestra showed a real and important advance, though in his earlier works he followed the methods of his predecessors. In one particular, however, he moved forward even in the first three symphonies. He composed in more real parts. It is not at all uncommon to find in the scoring for the wind in the symphonies of Haydn only three real parts. The dread of making wicked octaves in the extreme parts seems to have haunted some of the old masters. The moderns are prone to proceed on the theory that in the harmonic system as opposed to the contrapuntal either the exterior or the hidden octave in an orchestral mass is less offensive to the sensitive taste than it would be in the treatment of chorus parts or in the development of an organ fugue.

When a musician writes a four-part chord, he usually has to repeat one of the notes, and thus he introduces an octave. If he makes a succession of such chords, he is likely to find himself writing octave progressions. But Beethoven from the early period enriched his

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wind by writing often in four real parts. And he showed such skill and scholarship in doing it that he kept the commandments of the old theorists. Yet he makes wonderful and characteristic effects in three-part harmony, simply by the distinction of instrumental tone colors.

The first wind passage in the "Eroica" shows us Beethoven's method of wind writing. We find, for instance, a chord in E-flat written thus: flutes, G and E-flat above the staff; oboes, E-flat in the fourth space and G above the staff; clarinets, doubling the flutes an octave lower; bassoons, doubling the clarinets an octave lower; first and second horns, middle and low E-flat in octave, providing the bass support for the chord, while the third horn supplies the G above the upper of these E-flats.

We thus have the flutes, clarinets, and bassoons playing in sixths at distances of an octave apart, while the oboe and one horn alone complete a major third. This method of doubling the combinations in octaves all the way down into the bassoons is one of the characteristics of Beethoven's scoring, and it imparts to his music its grave color, its austere solidity, its vast and weighty repose. The use of the horns in octave as the bass is one of his most familiar idioms.

Solidity is one of the most vital elements of Beethoven's treatment of the orchestra, and no student of score can afford to neglect careful

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examination of his methods of writing for both wind and strings. His reticence in the use of brass ought to afford many suggestions to the young composer of to-day, incited as he is by the methods of some of his contemporaries to all sorts of extravagance for the sake of glaring color. It will be noted that Beethoven's writing is rarely muddy. It is almost always beautifully transparent. The solidity of it is like that of heavy plate-glass.

In studying Beethoven scores, too, one finds that he understood the individuality of the instruments. His examination of the works of his predecessors had not been in vain. Only the voice of the flute could have sung the gay and innocent rejoicing of the famous solo in the "Leonore," No. 3, Overture. Only the oboe could have intoned appropriately the wonderful fermata in the Fifth Symphony.

His employment of the violas and 'cellos in unison to introduce the theme of the slow movement of the Fifth was new and striking. On the other hand, he found entirely new uses for the double-basses, and he demanded of the players of these instruments technical skill far beyond anything required in the music of Haydn and Mozart.

In his treatment of the string choir as a whole he aimed at the same solidity and nobility of tone that we find in his writing for the wind. Of the airy lightness, the gossamer shimmering, that glitters through the compositions of later masters, such as that found in Mendelssohn's "Midsummer Night's Dream," one finds little trace in the orchestral music of Beethoven. That style of scoring would not have been consistent with the character of his thoughts.

We seldom find Beethoven writing for divided strings. He is able to say all he has to say with all the first violins playing in unison and the seconds doing the same. Divided violas occur, but not often. The 'cellos acquire independence. They are no longer mere doublers

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of the basses. The string quartet had shown Beethoven what he might do with this instrument. In the same way the viola parts have become more interesting.

How often, when the older masters did not know what to do with the violas, they wrote the fatal "col basso"! Something of this, too, was caused by the incompetency of the performers. As technical skill increased, composers could get more variety of effect. As composers called for more, so the players strove to give more. Thus the two things influenced one another, to the glory of Wagner and Berlioz and Liszt.

Think, too, how Beethoven revealed the individuality of the tympani. The old composers used them almost invariably in company with trumpets and tuned them to the tonic and dominant. But Beethoven found in the mysterious whisper of a pianissimo in the drums or in the accentuation of a rhythm by them one of his most potent methods of expression.

Before Beethoven the drums were tuned in fourths, with the tonic for the upper drum and the dominant for the lower. Beethoven reversed this process, giving the lower drum the tonic and the upper the dominant and thus setting the instruments in fifths. In the finale of the Eighth Symphony and the scherzo of the Ninth he tuned his drums in octaves and produced remarkable effects. In the beginning of the last act of "Fidelio" he tuned them in A-natural and E-flat in a dissonant passage of great power. His solo effects with the drums are so familiar that they need not be mentioned.

The orchestra as Beethoven left it is the foundation of every assemblage required by the contemporaneous composers. The extension of the limits has been along the lines laid down by him, except in

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certain requirements of Wagner, and these may be set aside as being of a wholly special nature. When Wagner asked for tenor tubas in his "Ring" dramas, he did so for a purpose purely theatrical.

His employment of the instruments has not in any way altered the general trend of orchestral expansion. Other composers have experimented with the saxophone family, but the results have not led to habitual use of these instruments. On the other hand, the extension of the clarinet force by the introduction of the bass clarinet, which was first used in operatic scores, has been along the lines laid down by Beethoven and somewhat more definitely indicated by Weber's new and eloquent uses of the low tones of the soprano clarinet. The contrabassoon Beethoven employed, and the English horn was known in its older forms to Bach. Its introduction into the orchestra was the inevitable consequence of the wish of composers to carry the characteristic accents of the oboe into registers lower than that of the soprano instrument.

The first experiments in this direction disclosed the precious fact that the English horn had a special tone character of its own, and the orchestra gained a new and beautiful tint. So, too, with the tuba. When Spontini was searching for a deeper tone in the bass of his brass choir in "La Vestale," he employed the ophicleide, but later writers found in the invention of M. Sax an instrument of richer and smoother quality, better suited to combination with horns and trombones. Beethoven did not feel the want of a tuba in his works. With a bass trombone, the low horn tones, and the contra-bassoon, he got what he wished.

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The Haydn and Mozart orchestra consisted of about thirty-five musicians, the wind and percussion accounting for from eleven to thirteen instruments—that is to say, the orchestra comprised flutes, hautboys, clarinets (occasionally), bassoons, horns, trumpets, trombones (occasionally), drums, and strings. It became practically a convention, stereotyped like so much else in music, from which it was heretical to depart. The same force of instruments (the clarinets being now invariably used) was employed by Beethoven.

But except on paper this orchestra was not precisely similar in effect to a modern one consisting of the same instruments. For it was only after Beethoven's death that mechanical improvements in the instruments themselves were introduced so as to enlarge their scope, to amplify their technique, and to open up an entirely new region to the composer. The alteration in pitch . . . affected all the instruments of the wood-wind group, but in addition, the mode of producing their notes was almost completely changed. . . .

Important as were these mechanical improvements, reforms of still greater moment were at hand. The scope of the horns and trumpets up to the time of Beethoven and for some little space after was restricted. They could not play a complete scale, but only some notes in it here and there, with, however, the utmost perfection of tone. The notes that Beethoven wrote for his horns and trumpets amounted in all to barely a dozen, spaced at definite places up the scale, and they were used only in a restricted number of keys. To-day we can use four times that number of notes at every point of the scale, irrespective of key. . . .

* "The Threshold of Music: An Inquiry into the Development of the Musical Sense" by William Wallace (Macmillan & Co., London, 1908).

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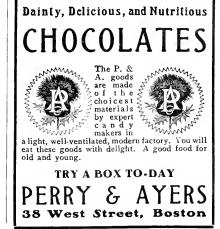
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At this period we have many signs that composers recognized these limitations, and therefore it is difficult to understand why they used horns and trumpets at all, unless their timbre was masked by the overpowering and harsh quality of the reeds. In the first movement of the "Eroica" Symphony Beethoven chose a theme which could be performed on the horn, defective as it was. But in his Ninth Symphony there occurs a famous pasage, which, despite all manner of elaborate excuses, can only be regarded as a lapsus calami. Here the fourth horn* has some eight bars to play which are utterly unlike the thousands of bars that he wrote for this instrument. These notes were not written with any prescience. Nowhere else in this or in any other symphony is there a sign to suggest that the passage was actually intended to be played on the horn. It must have been beyond the reach of any contemporary performer, and it is reasonable to suppose that Beethoven mistook the line of the score on which he wrote the It is most unlikely that he would have departed from his usual practice in order to disconcert a musician.

It is expedient to dwell upon this aspect of the orchestra, because we are able, as it were, to reconstruct the sounds which would appear to have been acceptable to Beethoven's contemporaries, and the result seems scarcely tolerable, in spite of our having become casehardened by the strong blare of the modern orchestra. Beethoven and the composers immediately preceding him owe not a little of their reputation to a refinement of technique and a study of mechanical devices which came into use after they were in their graves. notes that they wrote had the same theoretical relation then as now, but the actual sounds which they conveyed to the ear of the mind are not the same. It is the custom to refer the student to Beethoven's

* Printed as fourth in the Peters edition, pp. 152 to 154.-W. W.



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orchestration, but it is altogether forgotten that any combination in which the wood-wind, or horns, or trumpets are present has now a totally different character, and that, while we go back repeatedly to Beethoven's orchestration for advice and help, we do so with the recollection of passages which have been impressed upon us by a modern orchestra composed of modern instruments—we do so not because we rely upon Beethoven's judgment.

OVERTURE TO THE OPERA, "THE IMPROVISATORE."

EUGÈNE FRANCIS CHARLES D'ALBERT

(Born at Glasgow, April 10, 1864; now living.*)

"Der Improvisator," opera in three acts, libretto by Gustav Kastropp,† music by d'Albert, was produced at the Royal Opera House, Berlin, February 26, 1902. It is the sixth of d'Albert's works for the stage: (1) "Der Rubin" (Carlsruhe, October 12, 1893); (2) "Ghismonda" (Dresden, November 28, 1895); (3) "Gernot" (Mannheim, April 11, 1897); (4) "Die Abreise" (Frankfort, October 20, 1898); (5) "Kain" (February 17, 1900); (6) "Der Improvisator"; (7) "Tief-

*D'Albert has recently made Berlin his dwelling-place, but his address is not given in Hesse's Deutscher Musiker-Kalender for 1968. It is stated that he has been appointed successor to Joachim as the Director of the Royal Academic High School of Music, and is now at work on a romantic opera, "Izeil," with a libretto based on a Hindu legend.

† Gustav Kastropp, born in 1844 at Salmünster in Hesse, is a musician. In the seventies he taught at the Orchestral School in Weimar, and he was known by his songs, "König Elf's Lieder," and a dramatic poem, "Suleika." He has lived of late years a retired life.



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land" (Prague, November 15, 1903); (8) Flauto Solo (Prague, November 12, 1905); (9) "Tragaldabas" (Hamburg, December 3, 1907).

The sources of Kastropp's libretto are said to be as follows: Andersen's romance, "The Improvisatore," for spirit and color; Victor Hugo's drama, "Angelo, Tyran de Padoue"; * and certain passages in Burckhardt's "Kulturgeschichte der Renaissance."

Kastropp borrowed from Hugo the figure of the Venetian Angelo Malipieri, podestà of Padua, the presence in Padua of spies of the Venetian Council of Ten, and certain details, such as the crucifix given in Hugo's play as a talisman to Catarina by the dying mother of Tisbe. The librettist's story is involved and romantically operatic rather than direct and probable. The year of Hugo's Padua is 1549; that of Kastropp's, 1540. Padua is ruled by Venice. Angelo serves his state faithfully, yet his steward accuses him of treachery and the Council plan the death of their representative. The Count Arco, banished in his youth from Padua, is now in the service of Genoa, and with an army is near his birthplace, ready for assault; but it is Carnival time, and he will not disturb the pleasure of the inhabitants. He himself enters the city, disguised as an improvisatore, Cassio Belloni, a compound of Hunold Singuí, the Ratcatcher of Hamelin, who drew all

*Hugo's drama of mysterious doors, poisons, daggers, and coffins was produced at the Théâtre-Français, April 28, 1835, with Mars as Tisbe, Dorval as Catarina, Beauvallet as Angelo Malipieri, Geffroy as Rodolfo, and Provost as Homodei. The play was revived at the same theatre, May 18, 1850, when Rachel impersonated Tisbe. There was a revival before this in 1837, and Jules Janin then wrote a most brilliant critical review, in which he made merry with dramatist and drama. "Fie on a serious art which thus depends on a key, a flask, a piece of painted wood or pasteboard! To-day, to be a dramatic poet, it is necessary to be not only a poet, but, as M. Victor Hugo is to all intents and purposes, an architect, a landscapist, a costumer, an armorer; it is necessary to know heraldry, chemistry, pharmacology, and the art of raising a siege." These operas have been founded on "Angelo." "Il Giuramento," music by Mercadante (Milan, December 26, 1837); "Angelo," music by César Cui (St. Petersburg, February 13, 1876); and Boito's libretto, "La Gioconda," founded in large part on Hugo's drama, music by Ponchielli (Milan, April 8, 1876). "La Gioconda," was produced in the United States at the Metropolitan Opera House, New York, December 20, 1883 (Mmes, Nilsson, Fursch-Madi, Scalchi; and Messrs, Stagno, Del Puente, and Novara). The first performance in Boston was in January, 1884, at the Boston Theatre. The cast was the same as in New York. Rachel produced "Angelo" at the Boston Theatre, October 24, 1855.

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women after him, and of Tyrtæus, for he sings songs of patriotism and liberty as well as love. He woos Silvia, the daughter of Angelo, but is so reckless as to sing Padua's freedom and other forbidden things in the very presence of the podestà. The improvisatore is speedily imprisoned with two beggars, who turn out to be Venetian sbirri, with instructions to kill Angelo. Silvia goes to the prison, and brings about the release of Arco, who at a feast where he is crowned as poet tells Angelo of the plot against him. Arco leaves the city, returns with his army, saves Angelo, and weds Silvia.

Sommer created the part of the Improvisatore, Miss Destina that of Silvia, and the other parts were impersonated by Mrs. Herzog, Miss Dietrich, and Messrs. Hoffmann, Berger, Philipp, Nebe, and Lieban. Dr. Muck conducted. The orchestration and the ballet scenes of the opera were highly praised, but the real musical contents were con-"Soulless music"; "such old-fashioned operatic forms demand a composer who is a melodist de pur sang, and d'Albert is not such a man"; "the opera impresses us as a slander against the dead 'grand historical opera' of Spontini, Meyerbeer, Halévy; and we had a right to expect something else from the composer of 'Die Abreise' and 'Kain.'" Such were the opinions of even friendly critics.

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The music of this overture is carnivalesque,—Mr. Arthur Smolian says the overture might be entitled, "The Carnival at Padua,"—and it needs no elaborate explanation. Sehr lebhaft (very lively), D major, 6-8. The first gay theme, violas, 'cellos, bassoons, might be called a tarantella motive. Developments lead to a tumultuous climax. The second theme, G major, violins in octaves, enters after references to the introduction, and a motive from this theme is worked up by wood-wind instruments and then by the whole orchestra. After expressive harmonies a lively transitional passage leads to the recapitulation, which is followed by an orthodox coda.

This overture was played by the Chicago Orchestra at Chicago, October 25, 1902. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 2, 1904. The Cincinnati Orchestra performed the overture at Cincinnati, December 13, 1902.

For recent studies of d'Albert's work see the essay by Arthur Smolian reprinted in "Monographien Moderner Musiker," pp. 16-39 (Leipsic, 1907); and Ferdinand Pfohl's article published in *Die Musik* (Berlin), first number for March, 1908.

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DEBUSSY AND OTHER TOPICS

These are a few of the leading items of interest in the April number of

NEW MUSIC REVIEW

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These compositions by d'Albert have been performed in Boston at concerts of the Boston Symphony Orchestra: Symphony in F major (first time in America), December 3, 1892; overture to "Esther," February 2, 1894; prelude to "The Ruby," November 30, 1895, November 29, 1902; Concerto for violoncello (Mr. Schroeder), March 9, 1901; overture to "The Improvisatore," February 27, 1904; Pianoforte Concerto in E major, No. 2, Op. 12, February 4, 1905 (the composer was the pianist).

His String Quartet in E-flat major, No. 2, Op. 11, was played here by the Kneisel Quartet, for the first time in America, December 4, 1893.

Mr. d'Albert first visited America with Pablo de Sarasate, the distinguished violinist, who then came here for the second time. Mr. d'Albert's first appearance in Boston was in Music Hall, November 27, 1889, when he played with orchestra Chopin's Concerto in E minor and solo pieces by Grieg, Rubinstein, and Strauss-Tausig. On November 30 he played Liszt's Concerto in E-flat major and solo pieces by Grieg and Liszt,—the latter's "Don Juan" fantasia. On December 10 he played Beethoven's Concerto in G major and pieces by Chopin, Grieg, Liszt. He gave recitals in Music Hall on December 16, 18, 21, in the course of which he played his transcription of Bach's Passacaglia for organ. He returned to Boston in May, 1890, with Sarasate. On May 1 he played pieces by Beethoven, Schumann, Grieg, Liszt, Rubinstein, and on May 3 the programme included several pieces by Chopin.

His second visit was in 1892. He played Beethoven's Concerto in E-flat major at a Symphony Concert on March 12 of that year. On April 18 he gave a "Beethoven programme" in Music Hall; on April 20 he played his transcription of Bach's Prelude and Fugue in D major for organ; his last recital was on April 23. On April 19 he played at

a Kneisel Quartet concert in Cambridge.

His third visit was in the season of 1904–1905. He played his Second Concerto, Op.12, at a concert of the Boston Symphony Orchestra in Boston, February 4, 1905, and he gave a recital in Boston, March 1, 1905.

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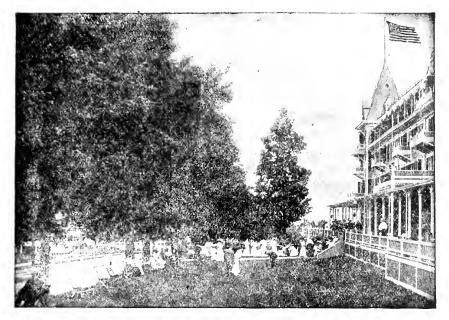
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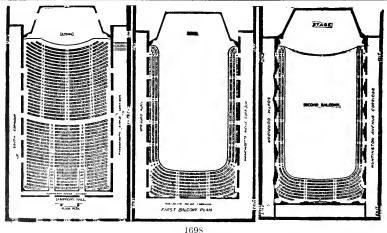
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DR. KARL MUCK, Conductor

Programme of the

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FRIDAY AFTERNOON, APRIL 24, at 2.30.

SATURDAY EVENING, APRIL 25, at 8 o'clock.

PROGRAMME.

Mendelssohn . . Overture, "Sea-calm and Prosperous Voyage,"
Op. 27

Schubert Symphony in B-flat major, No. 5

I. Allegro.

II. Andante con moto.

III. Menuetto: Allegro molto; Trio.

IV. Allegro vivace.

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Overture, "Sea-calm and Prosperous Voyage," Op. 27. Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's Musenalmanach for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser, Ohne Regung ruht daş Meer, Und bekümmert sieht der Schiffer Glatte Fläche rings umher.

Keine Luft von keiner Seite! Todesstille fürchterlich! In der ungeheuern Weite Reget keine Welle sich

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen, Der Himmel ist helle, Und Æolus löset Das ängstliche Band. Es säuseln die Winde, Es rührt sich der Schiffer. Geschwinde! Geschwinde! Es theilt sich die Welle, Es naht sich die Ferne; Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

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The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn wrote the overture in 1828. His sister Fanny, in a letter to Klingemann dated June 28 of that year, gave an account of the origin: "Felix is writing a great instrumental piece, after Goethe. He is going to bring together in it two pictures standing in contrast with each other." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

*Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG.

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride'
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, two trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major,

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4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passagework leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, piz. The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the woodwind, and this theme is a modification of the initial figure of the intro-There are loud calls of horns and trumpets with drum beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

Symphony in B-flat major (B. & H., No. 5) . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

This symphony was composed at Vienna in 1816. It was begun in September of that year and completed October 3. It was probably composed for a little orchestra, a private music society "im Gundelhof" that grew out of the concerts, at first chiefly of quartet music, which were given first in the house of Schubert's father, later at the house of the merchant Frischling and toward the end of 1815 at Otto Hatwig's * (Schottenhof and later Gundelhof). For this orchestra Schu-

* Hatwig was an orchestral violinist.

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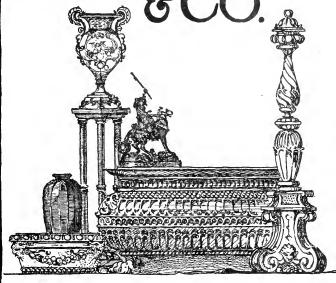
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bert, it is said, wrote the Symphony in D major, No. 3; the "Tragic," No. 4; the Symphony in B-flat major, No. 5; the Symphony in C major, No. 6; and the Overture "in the Italian Style." These symphonies were often played with other pieces between the movements.

The statement is often made that Schubert never heard his symphonies. He certainly heard the first six performed. The five preceding this one in B-flat major are: No. 1, in D major (1813); No. 2, in B-flat major (1814–15); No. 3, in D major (1815); No. 4, "Tragic," C minor (1816). The first symphony was composed while Schubert was a pupil at the Convict School, and the orchestra of this school, composed exclusively of pupils, was thus made up: six first violins, six second violins, two violoncellos, two double-basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and kettledrums.

The score of the Symphony in B-flat major, No. 5, sometimes called the symphony "without trumpets and drums," was for some time supposed to be lost. When Sir George Grove made his journey to Vienna in 1867 in company with Sir Arthur Sullivan, he saw the parts, which were in Johann Herbeck's possession, but the score was not to be found, not even in Dr. Schneider's celebrated closet. In 1872 an edition of the symphony for four hands, made from the autograph score, was published by Peters. The score itself was published in 1882. The autograph, according to Edmondstoune Duncan, is in the Royal Library, Berlin.

There was a performance of this symphony at the Crystal Palace, February 1, 1873, led by August Mann. A contemporary critic wrote: "The audience listened with very few signs of lively interest and applauded very slightly."

The first performance in Boston was from manuscript at a concert



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of the Boston Symphony Orchestra, led by Mr. Henschel, February 10, 1883.

The symphony is scored for one flute, two oboes, two bassoons, two horns, and strings. The movements are as follows: I. Allegro, B-flat major, 2-2; II. Andante con moto, E-flat major, 6-8; III. Menuetto: Allegro molto, G minor, 3-4; Trio, G major; IV. Allegro vivace, B-flat major, 2-4. It has been said of the music that the first movement and the Andante con moto are Mozartian, while the Menuetto and Finale are Haydnesque. "Schubert himself is not so prominent, and if we have Haydn's gaiety we more than once catch a glimpse of Haydn's perruque."

What Sir George Grove said of Schubert's first six symphonies may well be quoted here: "These are all much tinetured by what he was hearing and reading—Haydn, Mozart, Rossini, Beethoven (the last but slightly, for reasons just hinted at).* Now and then—as in the second subjects of the first and last Allegros of Symphony 1, the first subject of the opening Allegro of Symphony 2, and the Andante of Symphony 5, the themes are virtually reproduced—no doubt unconsciously. The treatment is more his own, especially in regard to the use of the wind instruments, and to the 'working-out' of the move-

*"In 1814 Beethoven was probably still tabooed in the Convict; and beyond the 'Prometheus' music and the first two symphonies, a pupil there would not be likely to encounter anything of his."



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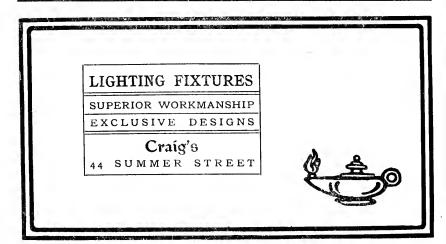
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ments, where his want of education drives him to the repetition of the subject in various keys, and similar artifices, in place of contrapuntal In the slow movement and Finale of the 'Tragie' Symphony. No. 4, we have exceedingly happy examples, in which, without absolutely breaking away from the old world, Schubert has revealed an amount of original feeling and an extraordinary beauty of treatment which already stamp him as a great orchestral composer. whether always original or not in their subjects, no one can listen to these first six symphonies without being impressed with their individuality. Single phrases may remind us of other composers, but there is a fluency and continuity, a happy cheerfulness, an earnestness and want of triviality, and an absence of labor, which proclaim a new composer. The writer is evidently writing because what he has to say must come out, even though he may occasionally couch it in phrases of his predecessors. Beauty and profusion of melody reign throughout. The tone is often plaintive but never obscure, and there is always the irrepressible gaiety of youth and of Schubert's own Viennese nature, ready and willing to burst forth. His treatment of particular instruments, especially the wind, is already quite his own—a happy conversational way which at a later period becomes highly characteristic. At length in the B minor Symphony (October 30, 1822) we meet with something which never existed before in orchestral music--a new class of thoughts and a new mode of expression which distinguish him entirely from his predecessors, characteristies which are fully maintained in the 'Rosamunde' music (Christ mas, 1823) and culminate in the great C major Symphony (March, 1828)."

* *

Schubert was a clumsy man, short, round-shouldered, tallow-faced, with a great shock of black hair, with penetrating though spectacled eyes, strong-jawed, stubby-fingered. He shuffled in his walk, and he expressed himself in speech with difficulty. He described himself as unhappy, miserable; but his practical jokes delighted tavern companions, and he was proud of his performance of "The Erlking" on a



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comb. He kept a diary and jotted down platitudes. He had little taste for literature, painting, sculpture, travels; he was not interested in politics or in questions of sociology. He went with his own kind. Unlike Beethoven, he could not impose on the aristocracy of Vienna. He loved the freedom of the tavern, the dance in the open air or late at night, when he would play pretty tunes for the dancers. "Mr. George Frideric Handel," to quote Mr. Runciman, "is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner." Gluck was a distinguished person at the court of Marie Antoinette; Sarti pleased the mighty Catherine of Russia; Rossini, the son of a strolling horn-player, was at ease with royalty and worshipped by women. There is little in the plain life of Schubert to fire the zeal of the anecdotical or romantic biographer. No Grimm, no Diderot, relished his conversation. There is no gossip of noble and perfumed dames looking on him favorably. There is a legend that he was passionately in love with Caroline of the House of Esterhazy; but this passion followed a spell of interest in a pretty housemaid. He sang of love in immortal strains; but women were not drawn toward him as they were toward Havdn, Mozart, Beethoven the list is a long one. He was not a spectacularly heroic figure. His morbidness has not the inviting charm of Schumann's torturing introspection. We sympathize more deeply with the sufferings of Mozart, and yet the last years of Schubert were perhaps as cruel. Dittersdorf is close to us by his autobiography. Smug Blangini amuses by his vanity and by his indiscreet defence of Pauline Bonaparte, his pupil. No one can imagine Schubert speculating in books after the fashion of Wagner, Gounod, Saint-Saëns. It would have been easier for him to write a dozen symphonies than a feuilleton in the manner of Hector Berlioz. Schubert was a simple, kindly, loving, honest man, whose trade, whose life, was music.

Schubert thought in song even when he wrote for the pianoforte, string quartet, or orchestra. The songs which he wrote in too great number were composed under all sorts of conditions, almost always hurriedly, in the fields, in the tavern, in bed. There were German

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songs before Schubert,—folk-songs, songs of the church, set songs for home and concert; but Schubert created a new lyric,—the emotional song. Plod your weary way through the ballads of Zumsteeg, the songs of J. A. Hiller, Reichardt, Zelter, and the others: how cold, formal, precise, they are! they are like unto the cameo brooches that adorn the simpering women in old Tokens or Keepsakes; they are as remote and out of fashion as the hair jewelry of the early sixties. Take away "The Violet," and what interest is there in Mozart's book of songs? There is Haydn's famous Canzonet; there is perhaps Beethoven's "Adelaide," there are "In questa tomba" and a few of the songs addressed to the Ferne Geliebte; but Beethoven knew the voice best as an orchestral instrument. The modern song was invented by Franz Schubert.

In Schubert's songs the lyrical quality is seldom if ever lost, and then only for an intensely dramatic effect; yet his most intense effects are gained by the frankness of his lyricism. To the writers that preceded Schubert the voice was the thing: the pianoforte served merely. to sustain it, to remind the singer of tonality. Many who have followed Schubert have subordinated the voice; and it is the fashion with some to regard the accompaniment as of greater importance than the song; they insist at least that the song should be a musical piece, a mood-picture in which two instruments are of equal importance. Schubert dignified and beautified the accompaniment, but he did not forget the fact that the voice is the most sympathetic, moving, thrilling, spell-weaving of all instruments; that the singer as well as the experienced and romantic play-actor can color tones. A song by Schubert is seldom a slavish following of the text, as a ballet composer follows step by step the scenario of pantomime. Elaboration of detail forbids any general irresistible effect. When every little point is emphasized, there can be no one overwhelming attack on the heart, and the mood of even the receptive listener is disturbed, irritated, by these constant elbow-joggings. The few chords that introduce and close "Am Meere" at once suggest a mood; they speak of the sea at nightfall; yet how simple the main accompaniment, how simple the structure of the song itself! In "Death and the Maiden," "On the Water," "The Trout," and in many others, the accompaniments are



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highly imaginative, but, again, how simple they are! They embellish the song as a tasteful frame enhances the effect of the glowing canvas. The costliest of Schubert's songs are those in which the mood is at once suggested by a few measures of the accompaniment; then the voice encourages, enlarges, the mood until the song comes, as it were, directly from 'he hearer's heart, and the hearer says: "I am the man; I suffered; I was there."

The striking characteristics of Schubert's songs, spontaneity, haunting melody, a birthright mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem and in finding the fitting descriptive figure for salient

detail, are also found in the best of his instrumental works.

He recognized the genius of Rossini, who then ruled the musical world, and he wrote a few pieces "in the Italian style," but there is little or no trace of the melodic Rossini in his own melody. He spoke of Beethoven with a reverence that was akin to awe, but the influence of Beethoven is not seen in Schubert's works. His voice, his vocabulary, his forms of expression, his faults, and his surpassing merits were individual to him. He persisted in his own fashion. Like de Musset,

he drank out of his own glass.

There is the spontaneous simplicity, the simplicity praised by Walt Whitman: "The art of art, the glory of expression is simplicity. To speak with the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of trees in the woods and grass by the roadside is the flawless triumph of art. The greatest poet swears to his art, I will not be meddlesome, I will not have in my writing any elegance or effect or originality to hang in the way between me and the rest like curtains. What I tell, I tell for precisely what it is. Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has, and be as regardless of observation. What I experience or portray shall go from my composition without a shred of my composition. You shall stand by my side and look in the mirror with me."



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Then there is the ineffable melancholy that is the dominating note. There is gayety such as was piped naïvely by William Blake in his "Songs of Innocence"; there is the innocence that even Mozart hardly reached in his frank gayety; yet in the gayety and innocence is a melancholy,—despairing, as in certain songs of "Die Winterreise," when Schubert smelled the mold and knew the earth was impatiently looking for him,—a melancholy that is not the titanic despair of Beethoven, not the hopeless pessimism of the ultra-modern German school: it is a melancholy of an autumnal sunset, of the ironical depression due to a burgeoning noon in spring, of the melancholy that comes between the lips of lovers.

The sunniest things throw sternest shade, And there is even a happiness That makes the heart afraid!

There is no music in the life That sounds with idiot laughter solely; There's not a string, attuned to mirth, But has its chord in melancholy.

No one has treated in music the passion love more purely. Love with the modern French composer is too often merely a disagreeable phase of eroticism, or it is purely, or impurely, cerebral.* With Wagner it is as a rule heroically sensuous if not sensual. Is there one page of Schubert's music that is characterized first of all by sensuousness?

A few measures are played or sung; the music may be unknown to the hearer, but he says to himself "Schubert," and not merely because he recognizes restless changes from major to minor and from minor to major, tremulous tonalities, surprising ease in modulation, naïve, direct melody. The sedulous ape may sweat in vain; there is no thought of Schubert, whose mannerisms are his whole individuality. This individuality defies analysis. It has been finely said that music is "what awakens from you when you are reminded by the instruments"; and the hearer's thoughts are sweeter and purer, his soul is cheered or soothed, he is taken away from this life that is too

* W. E. Henley, in his essay on Alexandre Dumas, the elder, alludes to "what in France is called 'l'amour.' "

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daily—to use the phrase of Jules Laforgue—when he is reminded by the music of Schubert.

Pompous eulogies have been paid this homely, human, inspired man, who knew poverty and distress, who was ignored by the mob while he lived his short life, who never heard some of his most important works, whose works were scattered. "Schubert, turning round, clutched at the wall with his poor, tired hands, and said in a slow, earnest voice: 'Here, here is my end.' At three in the afternoon of Wednesday. November 19, 1828, he breathed his last, and his simple, earnest soul took its flight from the world. There never has been one like him, and there will never be another." When you read these plain words of Sir George Grove, something chokes you; for the few words outweigh the purple phrases and dexterously juggled sentences of the rhetorician. Many tributes have been offered the great melodist, and no one of them is perhaps more spontaneous, sincere, and appreciative than the poem of W. J. Henderson:—

The theatre's gilded, shallow glare, The hum of jewel'd vacancy, The tinsel pageant's fret and blare, The buskin'd stride, the tragic stare, Are not, O happy heart, for thee.

But thine the hearth and thine the fire,
And thine the comrade, pipe, and bowl;
The child, the wife, the heart's desire,
The strings of God's great human lyre
Are thine, thou singer of the soul.

**

Sir C. Hubert H. Parry ends his easily on Schubert ("Studies of Great Composers") with these words: "The position which Schubert's larger instrumental works have won in the end is rather a significant one; for, judged by comparison with the great works of such masters as Haydn, Mozart, and Beethoven, they certainly have artistic defects. The nicety of adjustment of details of form, after the manner of such masters, is defective, and self-restraint, concentration, conciseness, and judgment are too often absent; and yet the works have taken their

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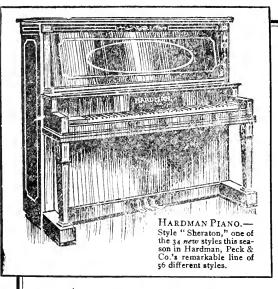


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place among things which are most delighted in, through the beauty of their ideas, and their color, character, and spontaneity. It is this state of things which makes his instrumental works specially interesting, as pointing to the position occupied by the intrinsic qualities of music in this century compared with the prominence of formal qualities in the last century. The success of Haydn's and Mozart's work depended to a great extent upon beauty of form, and not very much upon strong individuality. Beethoven alone balanced form and idea upon equal terms, and made strong character one of the essentials, and after him instrumental music began to move into more erratic forms and to depend much more upon ideas and character; and Schubert was one of the first composers of mark who gave point to this tendency. There only exists one symphony and a half of his which represent him thoroughly, and yet that is enough to outweigh a whole dozen of symphonies by composers whose works were looked upon with complacency by his contemporaries at a time when his were ignored.

"Schubert is another example, like Beethoven, of that supreme devotion to art which makes all convenience and comfort of daily life of secondary importance. His, too, was that singular and untarnished honor of persistently writing what he felt to be best and most beautiful, without ever thinking of what he might get by accommodating his music to his hearers. Popular sophisms could have no hold upon him, because there was no weak place in the armor of his belief. He believed in what was good and not in what was convenient, and it was quite impossible for him to act against his feelings."



It is a singular fact that, in all the six large volumes of Wagner's literary articles as Englished laboriously by Mr. W. A. Ellis, there is only one remark—and that a shabby one—by Wagner about Schubert, if the voluminous indexes are trustworthy. This remark occurs toward the end of the essay "About Conductors," written in 1869: "They tell me Herr Joachim, whose friend J. Brahms is anticipating all sorts of good things from a return to the ballad-melody of Schubert, is personally awaiting a new Messiah for music at large."



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Mr. John F. Runciman cannot understand this attitude of Wagner, though he is by no means a blind worshipper of Schubert. That entertaining and stimulating book, "Old Scores and New Readings," by Mr. Runciman, contains an excellent essay on Schubert, from which we now quote; for the volume, published in London, is unfortunately

not so well known in this country as it should be.

"Who that is familiar with Schubert's music can easily believe that it is a hundred years since the composer was born and seventy since he died?* It is as startling to find him, as one might say, one of the ancients as it is to remember that Spohr lived until comparatively recent times; for whereas Spohr's music is already older than Beethoven's, older than Mozart's, in many respects quite as old as Haydn's, much of Schubert's is as modern as Wagner's, and more modern than a great deal that was written vesterday. This modernity will, I fancy, be readily admitted by every one; and it is the only one quality of Schubert's music which any two competent people will agree to admit. Liszt had the highest admiration for everything he wrote; Wagner admired the songs, but wondered at Liszt's acceptance of the chamber and orchestral music. Sir George Grove outdoes Liszt in his Schubert worship; and an astonishing genius lately rushed in, as his kind always does, where Sir George would fear to tread, boldly, blatantly asserting that Schubert is 'the greatest musical genius that the Western world has yet produced.' On the other hand, Mr. G. Bernard Shaw out-Wagners Wagner in denunciation, and declares the C major Symphony childish, inept, mere Rossini badly done. Now I can understand Sir George Grove's enthusiasm; for Sir George to a large extent discovered Schubert; and disinterested artlovers always become unduly excited about any art they have discovered: for example, see how excited Wagner became about his own music, how rapt Mr. Dolmetsch is in much of the old music. understand Wagner's attitude no better than I can the attitude of Mr. I should like to have met Wagner and have said to him, 'My dear Richard, this disparaging tone is not good enough; where did you

* Mr. Runciman's essays were written in 1897-98.-ED.

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get the introduction to "The Valkyrie"? didn't that long tremolo D and the figure in the bass both come out of "The Erlking"? has your Spear theme nothing in common with the last line but one of "The Wanderer"? or—if it is only the instrumental music you object to did you learn nothing for the third act of "The Valkyrie" from the working-out of the Unfinished Symphony? did you know that Schubert had used your Mime theme in a quartet before you? do you know that I could mention a hundred things you borrowed from Schubert? Go to, Richard; be fair.' Having extinguished Richard thus and made his utter discomfiture doubly certain by handing him a list of the hundred instances, I should turn to Mr. Shaw and say, 'My good G. B. S., you understand a good deal about politics and political economy, Socialism, and Fabians, painting and actors [and so on, with untrue and ill-natured remarks ad lib.], but evidently you understand very little about Schubert. That "Rossini crescendo" is as tragic a piece of music as ever was written.' Yet, after dismissing the twain in this friendly manner, I should have an uneasy feeling that there was some good reason for their lack of enthusiasm for Schubert. The very fact of there being such wide disagreement about the value of music that is now so familiar to us all, points to some weakness in it which some of us feel less than others; and I, poor unhappy mortal, who in my unexcited moments neither place Schubert among the highest gods, like Liszt and Sir George Grove, nor damn him cordially, like Wagner and Mr. Shaw, cannot help perceiving that along with much that is magnificently strong, distinguished, and beautiful in his music, there is much that is pitiably weak, and worse than commonplace. The music is like the man—the oddest combination of greatness and smallness that the world has seen. . . .

"Despite its incessant plaintive accent, his music is saved by the endless flow of melody, often lovely, generally characteristic, though sometimes common, in which Schubert continually expressed anew his one mood; and he was placed among the great ones by the miraculous facility he possessed of extemporizing frequent passages of extraordinary power and bigness. . . . There is none of the logic in his work that we find in the works of the tiptop men, none of the perfect

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finish; but, on the contrary, a very considerable degree of looseness, if not of actual incoherence, and many marks of the tool and a good deal of the scaffolding. But, in spite of it all, the greatness of many of his movements seems to me indisputable. In a notice of 'The Valkyrie,' Mr. Hichens once very happily spoke of the 'earth-bigness' of some of the music, and this is the bigness I find in Schubert at his best and strongest. When he depicts the workings of nature—the wind roaring through the woods, the storm above the convent roof, the flash of the lightning, the thunderbolt—he does not accomplish it with the wonderful point and accuracy of Weber, nor with the ethereal delicacy of Purcell, but with a breadth, a sympathy with the passion of nature, that no other composer save Wagner has ever attained to. He views natural phenomena through a human temperament, and so infuses human emotion into natural phenomena, as Wagner does in 'The Valkyrie' and 'Siegfried.' The rapidly repeated note, now rising to a roar and now falling to a subdued murmur, in 'The Erlking,' was an entirely new thing in music; and in 'The Wanderer' piano fantasia, the working-out of the Unfinished Symphony, and even in some of the chamber-music, he invented things as fresh and as astound-And when he is simply expressing himself, as at the beginning of the Unfinished and in the first and last movements of the big C Symphony, he often does it on the same large scale. The second subject of the C Symphony finale, with its four thumps, seems to me to become in its development, and especially in the coda, all but



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as stupendous an expression of terror as the music in the last scene of 'Don Giovanni,' where Leporello describes the statue knocking at the door. In short, when I remember Schubert's grandest passages and the unspeakable tenderness of so many of his melodies, it is hard to resist the temptation to cancel all the criticism I have written and to follow Sir George Grove in placing Schubert close to Beethoven."

ENTR'ACTE

VILLIAM HAZLITT AS A MUSIC CRITIC.

BY PHILIP HALE.

William Hazlitt's dramatic criticisms are read to-day with pleasure, for although many of the plays which he described are as dead as the men and women that strutted, laughed, or wept in them, he wrote shrewdly, often eloquently, and always with amazing gusto.

How many are acquainted with his newspaper articles about operas, oratorios, singing men and singing women? Readers of essays may be familiar with his fierce attack on the opera as a meretricious form of art and with his denunciation of an opera audience's taste. Hazlitt did not like the opera, which to his mind "proceeds upon a false estimate of taste and morals; it supposes that the capacity for enjoyment may be multiplied with the objects calculated to afford it." And he described it bitterly in another essay; he judged it, from its powerful appeals to the senses "by imagery, by sound, and motion," as well contrived "to amuse or stimulate the intellectual languor of those classes of society on whose support it immediately depends. This is its highest aim, and its appropriate use. . . . The Opera Muse

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1738

is not a beautiful virgin, who can hope to charm by simplicity and sensibility, but a tawdry courtesan, who when her paint and patches, her rings and jewels are stripped off, can excite only disgust and ridicule."

So, too, the superb tribute to Mme. Pasta may be familiar to some, for it was published in the "Plain Speaker" with other inimitable essays.

Others may remember his melancholy if not bitter words in the "Conversations of James Northcote": "I said, an opera* reputation was, after all, but a kind of *Private Theatricals*, and confined to a small circle compared with that of the regular stage, which all the world were judges of and took an interest in. It was but the echo of a sound, or like the blaze of phosphorus that did not communicate to the surrounding objects. It belonged to a fashionable coterie, rather than to the public, and might easily die away at the end of the season. I then observed I was more affected by the fate of players than by that of any other class of people. They seemed to me more to be pitied than anybody—the contrast was so great between the glare, the noise and intoxication of their first success, and the mortifications and neglect of their declining years. They were made drunk with popular applause; and when this stimulus was withdrawn, must feel the insignificance of ordinary life particularly vapid and distressing. There were no sots like the sots of vanity. There were no traces left of what they had been, any more than of a forgotten dream; and they had no consolation but in their own conceit, which, when it was without other vouchers, was a very uneasy comforter."

Hazlitt's best work, however, as a music critic, was done after the performance, in the red pepper hours, for London newspapers,—the

* The italics in these quotations are Hazlitt's .- P. H.

HALL& G HANGOCK C

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Morning Chronicle, the Champion, the Examiner, the Times; and I doubt whether these newspaper articles are known to the curious in matters of musical criticism.

He made no apology for his profession. What he wrote in the preface to his "View of the English Stage" might well be pondered by any music critic to-day: "What I have said of any actor has never arisen from private pique of any sort. Indeed, the only person on the stage, with whom I have ever had any personal intercourse is Mr. Liston, and of him I have not spoken 'with the malice of a friend.' . . . There is one observation which has been made, and which is true, that public censure hurts actors in a pecuniary point of view; but it has been forgotten that public praise assists them in the same manner. Again. I never understood that the applauded actor thought himself personally obliged to the newspaper critic; the latter was merely supposed to do his duty. Why then should the critic be held responsible by the actor whom he damns by virtue of his office? Besides, as the mimic caricatures absurdity off the stage, why should not the critic sometimes caricature it on the stage? The children of Momus should not hold themselves sacred from ridicule. Though the colors may be a little heightened, the outline may be correct; and truth may be conveved, and the public taste improved by an alliteration or a quibble that wounds the self love of an individual. Authors must live as well as actors; and the insipid must at all events be avoided as that which the public abhors most." And, again: "I say what I think: I think what I feel. I cannot help receiving certain impressions from things: and I have sufficient courage to declare (somewhat abruptly) what they are. This is the only singularity I am conscious of. I do not shut my eyes to extraordinary merit because I hate it, and refuse to open them till the clamors of others make me, and then affect to

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wonder extravagantly at what I have before affected hypocritically to despise. I do not make it a common practice to think nothing of an actor or an author because all the world have not pronounced in his favor, and after they have, to persist in condemning him, as a proof not of imbecility and ill-nature, but of independence of taste and spirit. Nor do I endeavor to communicate the infection of my own dulness, cowardice and spleen to others, by chilling the coldness of their constitutions by the poisonous slime of vanity or interest, and setting up my own conscious inability or unwillingness to form an opinion on any one subject, as the height of candor and judgment."

Hazlitt seldom spoke of music as an art. When he did, he was a rhapsodist: witness the opening paragraph of an article on performances of oratorio (1816): "The oratorios are over, and we are not sorry for it. Not that we are not fond of music: on the contrary, there is nothing that affects us so much; but the note it sounds is of too high a sphere. It lifts the soul to heaven, but in so doing it exhausts the faculties, draws off the etherial and refined parts of them, and we fall back to the earth more dull and lumpish than ever. Music is the breath of thought, the audible movement of the heart. It is for the most part a pure effusion of sentiment, the language of pleasure extracted from its exciting causes. But the human mind is so formed that it cannot easily bear, for any length of time, an uninterrupted appeal to the sense of pleasure alone; we require the relief of objects and ideas; it may be said that the activity of the soul, of the voluptuous part of our nature, cannot keep pace with that of the understanding, which only discerns the outward difference of things.

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exhausts the mind, and that kind of passion most which presents no distinct object to the imagination... Music is color without form; a soul without a body; a mistress whose face is veiled; an invisible

goddess."

The most courageous man might well hesitate to write a life of any living and favorite actor, singer, pianist. However sonorous his fanfare of praise, he would not satisfy the public, still less the eulogized. Hazlitt, writing about the theatres and Passion week, wondered how this week sat upon the actors. "One would think it would be welcome to them as a break in the routine of business, as a pause in the wear and tear of life; but there is no saying. For they are so 'stretched upon the rack of ecstasy that almost any respite from it may be scarcely endurable. The public eye, the public voice, becomes a part of a man's self, which he can hardly do without, even for an instant. The player out of his part is like the dram-drinker without his dram, the snuff-taker without his box. What organ is so sensitive as that of vanity? What thirst so insatiable, so incessant, as that of praise? . . . Many of the most fortunate seem uneasy, listless and dissatisfied when off the stage, because they do not see a thousand faces beaming with delight, because they do not hear at every step the shouts of gods and men. Why do they not resort to Bartholomew-fair, where they may act every half-hour during the day, and not get a wink of sleep at night for the noise of cymbals and rattles? This is as if a man could never be easy unless he saw his person reflected in a thousand mirrors, or heard every word he utters repeated by a hundred echoes. Contempt, poverty, pain, want, and 'all the natural ills that flesh is heir to,' are preferable to this attainment of all that can be desired, and the craving after more."

In his articles are admirable or amusing portraits of singing men and women. Kitty Stephens, * afterward Countess of Essex, appears as Maridane in Arne's forgotten "Artaxerxes," and her notes "fall from her lips like the liquid drops from the bending flower," or as Polly in "The Beggar's Opera," and charms in song and action.

* Catherine Stephens (1791-1882), a Londoner by birth, appeared in Italian opera in 1812 and in "Arta-xerxes" in 1813. She left the stage in 1835, and married the Earl of Essex in 1838.

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Josephina Grassini (1773–1850), loved by both Napoleon and the Iron Duke, the woman that enraptured De Quincey when, full of laudanum, he listened to Italian opera, acted Dido "in an undress manner. . . . Even after the desertion of Æneas and when the flames of her capital were surrounding her, the terror and agitation she displayed did not amount to the anxiety of a common assignation scene; her trills and quavers very artfully mimicked the uncertain progress of the tremulous flames, and she at last left the stage, not as if rushing in an agony of despair to her fate, but with the hurry and alarm of a person who is afraid of being detected in a clandestine correspondence."

Tramezzani's* heroes have "the fierceness of bullies; his frowns and smiles seem alike fated to kill." He "is really too prodigal of his physical accomplishments. We see no reason why Æneas, because Dido takes him by the hand, should ogle the sweet heavens with such tender glances, nor why his lips should feed on the imagination of a kiss, as if he had tasted marmalade. Signor Tramezzani's amorous raptures put us in mind of the pious ardors of a female saint who sighs out her soul at some divine man in a conventicle."

Thomas Phillips:† "This gentleman has one qualification, which

*Diomiro Tramezzani made his first appearance in London, June 21, 1800, in Guglielmi's "Sidagero." W. T. Parke, a discriminative judge, said his singing was of the first order, and that he displayed great histrionic powers. Mount-Edgcumbe thought highly of him: "He had a very handsome person, and was full of animation and feeling. His voice was of the sweetest quality, of that rich, touching, *cremona* tone peculiar to the Italians, and his singing, if not of the first order, or very scientific, was always pleasing, and full of expression." Tramezzani was born at Milan about 1776. He left London in 1814 to sing again in Italy.

†Thomas Phillips, tenor singer, lecturer, composer, known as "Gentleman Tom," born at London in 1774, made his début in "The Castle of Andalusia" in 1796. He was killed by a railway train in 1841. He sang here in Boston in 1818; made his début in "The Devil's Bridge"; pleased the public; and received for

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has been said to be the great secret of pleasing others, that he is evidently pleased with himself. But he does not produce a corresponding effect upon us; we have not one particle of sympathy with his wonderful self-complacency. We should wish never to hear him sing again; or if he must sing, at least we should hope never to see him act: let him not top his part—why should he sigh, and ogle, and languish, and display all his accomplishments—he should spare the side boxes!"

Mr. Vestris made an "able bodied representative of Zephyr in the

ballet.''

Naldi* as Leporello: "His humor is coarse and boisterous, and is more that of a buffoon than a comic actor. He treats the audience with the same easy cavalier airs that an impudent waiter at a French table d'hôte does the guests as they arrive. The gross familiarity of his behavior to Donna Elvira in the song where he makes out the list of his master's mistresses was certainly not in character, nor is there anything in the words or the music to justify it. The tone and air which he should assume are those of pretended sympathy mixed with involuntary laughter, not of wanton undisguised insult."

Drouet,† the flute-player: "He belongs we apprehend to that class

*Giuseppe Naldi, a buffo baritone, born in the kingdom of Naples in 1765, sang with great success in Italy, and went to London, where he made his first appearance, April 15, 1806, in Guglielmi's "Le due Nozze ed un Marito," In 1819 he went to the Théâtre Italien, Paris. He died singularly in 1820. Garcia invited him to see a new marmite, called an autoclave, for cooking meat. The autoclave exploded and killed Naldi.

†Louis Drouet was born at Amsterdam in 1702, the son of a French barber. Louis studied at the Paris Conservatory, was first flute to Louis XVIII., went to London in 1815, established a flute factory, but he failed, and in 1810 wandered as a virtuoso. In 1840 he was appointed chapel-master at the court of Saxe-Coburg. In 1854 he went to New York. Returning to Europe, he lived at Frankfort-on-the-Main and later at Berne, where he died in 1873. He composed much music for the flute, and claimed the authorship of the air, "Partant pour la Syrie," attributed to Queen Hortense.

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of musicians whose ears are at their fingers' ends; but he is perhaps at the head."

There are occasional touches of the "splendid savagery" that characterizes Hazlitt's letter to William Gifford: witness the description of the opening of the New English Opera House: "Mr. Short and Mr. Isaacs are singers and we fear not good ones. Mr. Short has white teeth and Mr. Isaacs black eyes. We do not like the name of Mr. Huckel. There is also a Mrs. Henley who plays the fat landlady in 'The Beehive,'* of the size of life."

And again: "Mr. Incledon† sang the usual songs with his well-known power and sweetness of voice. He is a true old English singer, and there is nobody who goes through a drinking song, a hunting song, or a sailor's song like him. He makes a very loud and agreeable noise without any meaning. At present (1816) he both speaks and sings as if he had a lozenge or a slice of marmalade in his mouth. If he could go to America and leave his voice behind him it would be a great benefit—to the parent country." Incledon visited the United States in 1817.

* This was a music farce by John Gideon Millingen, produced in 1811.

† Charles Incledon, teno., who was baptized Benjamin, was born at St. Keverne, in Cornwall, in 1763. The son of a physician, he became a chorister at Exeter Cathedral. From 1770 to 1783 he served as a sailor in the British navy. In 1784, he joined a dramatic company. His debut at Covent Garden was in "The Poor Soldier" in 1700. He left that theatre in 1815. After his return from America he lived at Brighton, and died at Worcester in 1826, but he is buried at Hampstead, London. It will be remembered that, when Colonel Newcome sang "Wapping Old Stairs" in the Cave of Harmony, he sang it "with flourishes and roulades in the old Incledon manner which has pretty nearly passed away." Great Hoskins, placed on high, amidst the tuneful choir, drank the Colonel's health and was kind enough to say: "I have not heard that song better performed since Mr. Incledon sung it. He was a great singer, sir, and I may say, in the words of our immortal Shakespeare, that, take him for all in all, we shall not look upon his like again." Then the Colonel told Clive that he learnt the song from Incledon: "I used to slip out from Grey Friars to hear him, Heaven bless me, forty years ago; and I used to be flogged afterwards, and served me right, too." Incledon drew well in Boston in 1817. Parke said of him that he never sang out of tune, and knew nothing of music.

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Hazlitt heard him in 1816 and 1817, when the tenor was most popular. Hazlitt was cool when others were hysterical. "The style of Mr. Braham's songs has no other object than to pamper him in his peculiar vices and to produce that mannerism which is the destruction of all excellence in art. There are two or three favorite passages which seem to dwell upon his ear, and to which he gives a striking expression; these he combines and repeats with laborious foolery; and in fact, sings nothing but himself over and over continually. Nothing can be worse than

* Braham, whose real name is said to have been Abraham, was born of Jewish parents in London about 1774. He sold lead-pencils in the street, became a pupil of Leoni, and sang in public in 1787. When his voice changed, Abraham Goldsmid befriended him, and Braham taught the pianoforte. In 1704 his voice was again ready for concert work. In 1706 he made his debut at Drury Lane in "Mahmoud." Nancy Storace, the singer, shared his fortunes for a time, and the two gave concerts in Paris and in 1708 went to Italy. Braham made his first appearance at Florence, then sang for two years at Milan and in other Italian cities. He went back to London in 1801 and was the rage for many years. He composed the music of his own part in several operas. For years he was without a rival. His compass was about nineteen notes, and he was distinguished for his remarkable falsetto. When Weber's "Oberon" was produced in London (1826), Braham was the Huon. Fortune turned against him. He purchased the Colosseum with one Yates for forty thousand pounds, and erected the St. James Theatre at a cost of twenty-six thousand pounds. Thus he lost his large fortune, His voice became lower, so that he took the part of William Tell in 1838 and of Don Giovanni the next year. His last public appearance was in 1852, and he died February 17, 1856. He was a man of information and of wit, and was welcomed in society. His "Death of Nelson" is still much sung in England.

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THE

this affected and selfish monotony. Instead of acquiring new and varied resources, by lending his imagination to the infinite combinations of which music is susceptible, and by fairly entering into his subject, all his ideas of excellence are taken from, and confined to the sound of his own voice."

With what gusto did Hazlitt praise Braham singing in oratorio! "There is a rich mellifluous tone in his cadences, which is like that of bees swarming; his chest is dilated; he heaves the loud torrent of sound, like a load, from his heart; his voice rises in thunder, and his whole

frame is inspired with the god!"

"One more quotation with reference to Braham in "Artaxerxes" (1820): "Instead of one continued stream of plaintive sound, laboring from the heart with fond emotion, and still murmuring as it flows, it was one incessant exhibition of frothy affectation and sparkling pretence; as if the only ambition of the singer, and the only advantage he could derive from the power and flexibility of his voice was to run away at every opportunity from the music and the sentiment. Does Mr. Braham suppose that the finest pieces of composition were only invented, and modulated into their faultless perfection, for him to play tricks with, to make ad libitum experiments of his powers of execution upon them, and to use the score of the musician only as the rope-dancer does his rope, to vault up and down on—to show off his pirouettes and his summersaults, and to perform feats of impossibility? This celebrated person's favorite style of singing is like bad opera-dancing, of which not grace, but trick is the constant character. . . . He mistakes the object of the public. We do not go to the theatre to admire him, to hear him tune his voice like an instrument for sale. We go to be delighted with certain 'concords of sweet sounds,' which strike certain springs in unison in the human breast. . . . Why will he pour forth, for instance, as in this very song which he murdered, a volume of sound in one note, like the deep thunder, or the loud waterfall, and in the next, without any change of circumstance, try to thrill the ear by an excess of the softest and most voluptuous effeminacy? There is no reason why he should—but that he can, and is allowed to do so,"

In the same article, published in the London Magazine, is a tribute

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to Miss Tree: * "What is it that gives such a superiority to her singing? Nothing but its truth, its seriousness, its sincerity. She has no capricios, plays no fantastic tricks; but seems as much in the power, at the mercy of the composer, as a musical instrument: her lips transmit the notes she has by heart, as the Æolian harp is stirred by the murmuring wind; and her voice seems to brood over, and become enamoured of the sentiment."

Hazlitt had a lively admiration for Mozart's music, "Così fan tutte," "Don Giovanni." It is true that on one occasion he coupled him with Dr. Arne, yet in all the four bulky volumes of Otto Jahn's "Mozart" (I refer to the first German edition) there is not one phrase as illuminative as this: "Mozart's music should seem to come from the air and return to it." Feeling this, Hazlitt demanded much from singers in Mozart's operas. "Mme. Fodor's† voice does not harmonize with the music of this composer. It is hard, metallic, and jars like the reverberation of a tight string." Naldi, who impersonated the cynical philosopher in "Così fan tutte," is "more like an impudent

*Anna Maria Tree, mezzo-soprano, was born in London in 1802, and died there, February 17, 1862. She was a sister of Ellen Tree, later Mrs. Charles Kean (1805-80). Anna first appeared at Bath as Polly in "The Beggar's Opera" in 1818. She began (1810) at Covent Garden as Rosina, and was a favorite until 1825, when she married James Bradshaw, a tea merchant and member of Parliament. She was the first to sing "Home, Sweet Home," in Payne and Bishop's "Clari, the Maid of Milan" (May, 1823).

† Joséphine Mainvielle, a celebrated singer, was born Fodor at Paris in 1793. She learned the harp and piano so that she played at her father's concerts in St. Petersburg, where she made her debut as a singer at the Imperial Opera House in 1810 in Fioravanti's "Cantatrici villane." She married Mainvielle, a French play-actor, in 1812. After singing at Stockholm and Copenhagen, she made her first appearance on August 9, 1814, at the Opéra-Comique, Paris. She afterward joined the Théâtre-Italien company, sang in Italy, went back to Paris. After brilliant years her voice began to fail her, and in 1828 at the San Carlo, Naples, her peculiar charm was gone. Her last appearance was at Bordeaux in 1833.

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by nobility of style or by passion.

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valet or major domo of an hotel. We never saw any one so much at home; who seems so little conscious of the existence of any one but himself, and who throws his voice, his arms and legs about with such a total disregard of bienséance. . . . Mr. Braham, we are told, sings Mozart with a peculiar greatness of gusto. But this greatness of gusto

does not appear to us the real excellence of Mozart."

The article on "Don Giovanni," as produced at the King's Theatre in 1817, is one of Hazlitt's best. He first notes the fact that the playhouse was crowded on Saturday, but thinly attended on Tuesday: "Why was this? Was it because the first representation did not answer the expectation of the public? No; but because Saturday is the fashionable day for going to the opera, and Tuesday is not. On Saturday, therefore, the English are a musical public; and on Tuesday they are not a musical public; on Saturday they are all rapture and enthusiasm; and on Tuesday they are all coldness and indifference—impose a periodical penance on themselves for the plenary indulgence of their last week's ecstasies, and have their ears hermetically sealed to the charms of modulated sounds. . . . The only convincing proof that the public, either in this country or on the Continent, are becoming more alive to 'the refined and intellectual music' of 'Don Giovanni' than they were thirty years ago is—that the author is dead."

Hazlitt combats those who speak of "the sublimity and Shake-sperian character" of the opera. He finds no opportunity, save in the statue scene, for any "general character of grand or strongly contrasted expression." "Except the few words put into the mouth of the great Commander (Don Pedro) either as the horseman ghost, or the spectre-guest of Don Juan, which break upon the ear with a sort of awful murmur, like the sound of the last trumpet ringing in the hollow chambers of the dead, but which yet are so managed that 'airs from heaven' seem mingled with 'blasts from hell,' the rest of the opera is scarcely anything but gaiety, tenderness, and sweetness, from the first line to the last. To be sure, the part of the great Commander is a striking and lofty catastrophe to the piece; he does in some sort assume a voice of stern authority, which puts an end to the mirth, the dancing, the love and feasting, and drowns the sounds of the

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pipe, the lute, and the guitar, in a burst of rattling thunder; but even this thunder falls and is caught among its own echoes, that soften while they redouble the sound, and by its distant and varied accompaniment soothes as much as it startles the ear. . . . All the other songs are of one uniform, but exquisite character, a profusion of delicate airs and graces. Except, then, where the author reluctantly gives place to the Ghost-statue, or rather compromises matters with him, this opera is Mozart all over; it is no more like Shakespeare than Claude Lorraine is like Rubens or Michael Angelo. It is idle to make the comparison. The personal character of the composer's mind, a light, airy, voluptuous spirit, is infused into every line of it; the intoxication of pleasure, the sunshine of hope, the dancing of the animal spirits, the bustle of action, the sinkings of tenderness and pity, are there, but nothing else. It is a kind of scented music; the ear imbibes an aromatic flavor from the sounds."

Henley said of Hazlitt: "He worshipped women, but was awkward and afraid with them." Hazlitt's view of Don Giovanni, the rakehelly hero, is therefore peculiarly personal: "Signor Ambrogetti* gave considerable life and spirit to the part of Don Giovanni; but we neither saw the dignified manners of the Spanish nobleman, nor the insinuating address of the voluptuary. He makes too free and violent a use of his legs and arms. He sung the air, "Fin ch' han dal vino," in which he anticipates an addition to his list of mistresses from the success of his entertainment with a sort of jovial, turbulent vivacity, but without the least 'sense of amorous delight.' His only object seemed to be, to sing the words as loud and as fast as possible. Nor do we think he gave to Don Juan's serenade, "Deh vieni alla finestra," anything like the spirit of fluttering apprehension and tenderness which characterizes the original music. Signor Ambrogetti's manner of acting in this

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^{*}Giuseppe Ambrogetti, basso cantante, was at the height of his fame from 1807 to 1815. In the latter year he went to Paris and appeared there as Don Giovanni. In 1817 he went to England and appeared as the Count in "Le Nozze di Figaro" with great success. There was a rumor about 1830 that he had joined the Trappists in France, but in 1838 he was in Ireland. The Earl of Mount Edgeumbe said he was deservedly liked, "for he was an excellent actor, with a natural vein of humor peculiarly his own; but he was sometimes put into characters unsuited to his turn, to his want of voice, and deficiency as a singer. Yet he acted extremely well, and in a manner too horribly true to nature, the part of the mad father in Paër's beautiful opera of 'Agnese.'"

scene was that of the successful and significant intriguer, but not of an intriguer—in love. Sensibility should be the ground-work of the expression: the cunning and address are only accessories."

As a rule, the reader of criticism written nearly a century ago concerning the work of singers or other stage-folk soon yawns and throws the book aside. Few critics have been able to be both independent and creative. A character that served as the mouthpiece of Oscar Wilde's opinion exclaimed: "I am always amused by the silly vanity of those writers and artists of our day who seem to imagine that the primary function of the critic is to chatter about their second-rate work." No, the critic's aim should be, first of all, to chronicle his own To him art is impressive, not expressive. From the work or person who passes before him he gains material for a new work of his A mediocre or even wretched performance may inspire a superb and memorable article. Mr. Anatole France boldly stated the case: "The good critic is he that recounts the adventures of his soul among masterpieces." The soul may also find adventures among works that are not great. And, before France, the acute Sainte-Beuve declared that criticism, as he understood it, and would fain practise it, is an invention and a perpetual creation.

The stage men and women of whom Hazlitt wrote are now only names in huge and necessarily incomplete biographical dictionaries. What Hazlitt wrote about them is forcible, suggestive, pertinent to-day,

and we should be thankful that they sang and mimed for him.

Stevenson declared: "We are mighty fine fellows, but we cannot write like William Hazlitt," and Henley, alluding to this saving in his own preface to the complete edition of Hazlitt's works, added: "Whether or not we are mighty fine fellows is a Great Perhaps; but that none of us, from Stevenson down, can as writers come near to Hazlitt—this to me is merely indubitable. In the criticism of politics, the criticism of letters, the criticism of acting, the criticism and expression of life, there is none like him."

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"Summer Day on the Mountain," Op. 61 . . . Vincent d'Indy

(Born at Paris, March 27, 1852;* now living in Paris.)

When Vincent d'Indy visited the United States, in November and December, 1905, to conduct certain concerts of the Boston Symphony Orchestra in Boston and other cities, he brought with him the manuscript score of "Jour d'été à la montagne," which he had nearly completed to his satisfaction. He then characterized the three movements, "Aurore," "Jour," "Soir," as "Symphonic Pictures." The work was begun in 1905.

The work was performed for the first time at a Châtelet concert in Paris, Édouard Colonne conductor, February 18, 1906, and the score, dedicated to Henry Kunkelmann, was published in 1906. ("Souvenirs," an orchestral poem in memory of the composer's wife, who died early in 1906, was first performed at a concert of the National Society in Paris, April 20, 1907, and the composer conducted. D'Indy's pianoforte sonata was played for the first time in public at Paris, January 25, 1908, by Miss Blanche Selva.)

The first performances of "Summer Day on the Mountain" in the United States were in Chicago at concerts given by Theodore Thomas Orchestra, Frederick Stock conductor, October 18, 19, 1907. The work was performed in New York by the New York Symphony Orchestra, Walter Damrosch conductor, January 18, 19, 1908.

The score contains the prose poem from Roger de Pampelonne's "Les Heures de la Montagne: (Poèmes en prose)" that suggested the music. The following translation into English will be the best commentary on the music:—

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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SUMMER DAY ON THE MOUNTAIN.

I. DAYBREAK.

Awake, gloomy phantoms, smile majestically to the sky, for a ray in the Infinite arises and strikes your brow. One by one they unroll the folds of your great mantle, and the first gleams, caressing your lofty wrinkles, spread on them a moment of sweetness and serenity.

Awake, ye mountains, the King of space appears.

Awake, thou valley, which hidest the happy nests and sleeping cottages, awake with song. And if, in thy song, some sighs reach me, may the light wind of the morning hours gather them and bear them to God.

Awake, ye cities, where the pure rays penetrate only to regret. Learning, bustle, human ignominy, awake ye. Arise, artificial worlds!

The shadows gradually vanish before the invading light.

Laugh or weep, ye creatures who people this world.

Awake ye, harmonies; God listens!

II. DAY.

Afternoon, under the Pines.

How sweet it is to lie on the side of the huge steps of the sky!

How sweet it is to dream, far from the tumult of man, in the smiling majesty of the heights!

Let us lift ourselves toward the summits; man forsakes them, and, there where man is no more, the mighty voice of God is heard; let us look from far, that we may be able to serve and love his ephemeral creatures.

Here every earthly noise mounts harmoniously toward my resting heart; here all things are turned to hymn and prayer; Life and Death



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hold hands to cry out toward heaven: Providence and Goodness. I no longer see that which perishes, but that which is born again on the ruins; the great Guide seems here to reign alone.

Everything is silent. Crossing the country bathed in sunlight, a gentle and artless song comes to me, borne by the wind that steals through the depth of the forest.

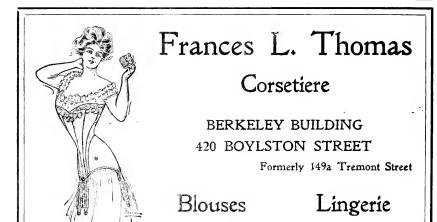
Oh, enwrap me completely in your sublime accents, wind whose wild breath gives life to the organ of Creation! Gather the songs of birds on the dark pines; bear to me rustic tinklings, joyous laughter of virgins of the vale, murmur of waves, and breath of plants. Efface in your great sob all sobs of earth; let only the purest harmonies, works of divine Goodness, come to me!

III. EVENING.

Night invades the protecting sky, and the light, fading, throws a fresh quick breath over the wearied hemisphere. The flowers stir; their heads seek a resting-place where they may sleep. A last ray caresses the heights, while, happy after the rough work of the day, the mountaineer regains his rustic dwelling, from which smoke rises in a recess of the valley.

The sound of bells, a sign of life, grows fainter and fainter; the lambs rush into the fold, and before the crackling fire the peasant woman puts to sleep her little child, whose timid soul dreams of mists, the wolf,* and the dark border of the forest.

*Mr. de Pampelonne has written "le loup précoce," "Précoce" means either "early," as in "early fruit," "precocious," as we use it speaking of a precocious child, or "premature," Remembering the fate of the school-boy who translated Virgil's "Triste lupus stabulis" "The sorrowful wolf," I prefer to omit the qualifying adjective, Mr. Hubbard William Harris, of Chicago, in his translation of Mr. de Pampelonne's prose poem, introduces the participial adjective "lurking."



Soon everything sleeps beneath the darkness, everything is phantasmal in the valley; yet everything is still alive.

O night! eternal Harmony lives beneath thy veil; joy and sorrow are only sleeping.

O night! devouring Life stirs beneath devouring day; it creates itself under the beaded mantle of thy extended arms.

"Summer Day on the Mountain" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, double-bass trombone, kettledrums, snare-drum, bass drum, cymbals, two harps, pianoforte, strings.

The movements are as follows:—

I. "Aurore": Très modéré.

II. "Jour (Après-midi, sous les Pins)": Très modéré, E major, 6-4.

III. "Soir": Très animé et joyeux. At the end there is a return to the tonality and the mood of the opening section of the first movement.

* *

The following biographical sketch of Mr. d'Indy was prepared from information given by the composer himself and from H. Imbert's article in "Profils de Musiciens" (Paris, s. d.):—

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's

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mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and opéras de salon were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied

thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers every two years. successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

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He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint Saëns, Fauré, de Castillon, Chansson, and Dupare, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory: he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is a director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters

from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine

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woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Mountain Poems," suite for pianoforte (1881); "The Enchanted Forest," symphonic ballad (1878); the Symphony for orchestra and pianoforte on a Mountain Air (1886); the symphonic pictures, "A Summer Day on the Mountain"; Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

; *

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice,"

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's

"Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

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The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sor-

cerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December II, with the assistance of the Longy Club and Mr. J. Keller, 'cellist. The programme, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); Trio for pianoforte, clarinet, and 'cello (Messrs. d'Indy, Grisez, and Keller).

* *

These works by d'Indy have been played in Boston:—

Orchestra: Variations, "Istar" (Symphony Concerts, February 18, 1899, April 13, 1901; December 2, 1905, led by the composer). Suite, "Médée" (Symphony Concert, February 10, 1900). Symphony for orchestra and pianoforte on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31, 1903). Entr'acte from "The Stranger" (Symphony Concert, March 5, 1904). Choral Variations for saxophone and orchestra (first performance, Boston Orchestral Club, Mrs. R. J. Hall, saxophone, January 5, 1904; Mrs. R. J. Hall's Concert, January 21, 1908). Symphony in B-flat major, No. 2 (January 7, 1905; December 2, 1905, led by the composer; Boston Symphony Orchestra Concert). "Wallenstein" Trilogy, Op. 12, October 19, 1907.

CHAMBER MUSIC: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898, Kneisel Concert, November 18, 1901,

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Eaton-Hadley Concert, January 23, 1905, Hoffmann Quartet Concert, November 28, 1905). String Quartet, Op. 45 (Kneisel Concerts, December 3, 1900, December 5, 1905). "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901, March 28, 1904, the composer with the Longy Club, December 11, 1905). Trio for clarinet, 'cello, and pianoforte, Op. 29 (Longy Club, March 31, 1902; the composer and Messrs. Grisez, clarinet, and Keller, 'cellist, December 11, 1905). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebliard; the composer and Mr. Longy, December 11, 1905). Sonata for pianoforte and violin (Miss Laura Hawkins and Mr. Wendling), December 18, 1907.

Lyric Works: "Ste. Marie Magdeline," cantata for solo voice (Miss Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906); Boston Singing Club, December 18, 1907 (Miss Nellie Wright, soprano). "Sur la Mer," chorus for female voices (Choral Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal, Mme. Alexander-Marius, January 22, 1902; Miss Lilla Ormond, November 6, 1907. "Clair de Lune," "Là-bas dans le Prairie,"

"Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902, January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904). "Plein Air," from "Poème des Montagnes" (Mme. Hopekirk, November 13, 1905). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905).

ADDENDUM: Cymbals should be added to the list of instruments for which Hadley's symphony is scored (Programme Book No. 21, page 1615).

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Beethove	I. II. III.	Alleg	ro con nte co ro; Tr	n moto		Syr	Symphony No. 5, in C minor, Op. 67					
Wagner			•					•	A "Faust" Overture			
Wagner					٠			•	"A Siegfried Idyl"			
Wagner				Pre	elude	to "T	The M	lasters	singers of Nuremberg"			

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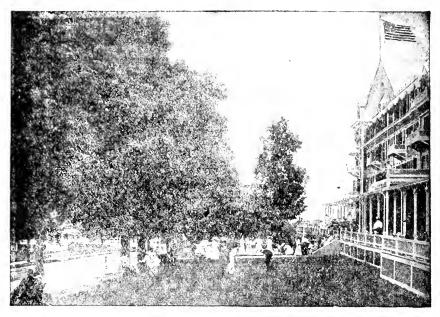
PROGRAM

MENDELSSOHN	Ī	•	•		 Pianola	•	:	Capriccio Brillante, Op. 22		
MOSZKOWSKI								Intermezzo, Op. 56, No. 4		
								Dance Creole		
NEVIN .								(a. 'Twas April b. The Merry, Merry Lark		
Miss Crowley (with Pianola Accompaniment)										
CHAMINADE			•					Serenade		
BENDEL .								By Moonlight		
MOSZKOWSKI	•	•	•	•	 Pianola	•	•	. Polonaise, Op. 11		
F. P. TOSTI					 th Pianola			Mattinata		
HERBERT .								La Coquette		
								Liebeswalzer, Op. 57, No. 5		
LISZT	•	•			 Pianola		•	Polonaise, No. 2, E major		
D'HARDELOT								I hid my Love		
								. The Year's at the Spring		
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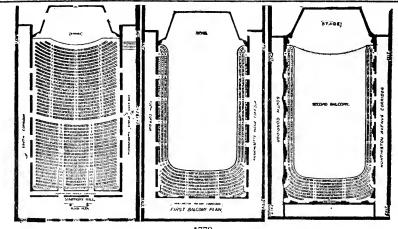
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Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804—1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the

Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country," in F major, No. 5" (sic); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (sic); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos: Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result. Performers and audience suffered from the cold.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the

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Hymn—a gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are

added.

Instead of inquiring curiously into the legend invented by Schindler, — "and for this reason a statement to be doubted," as von Bülow said, that Beethoven remarked of the first theme, "So knocks Fate on the door!''* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfineh,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, 'Nocturna versate manu, versate diurna,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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or false, was inspired by a modern hero, the recollections of the ancient

Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dving man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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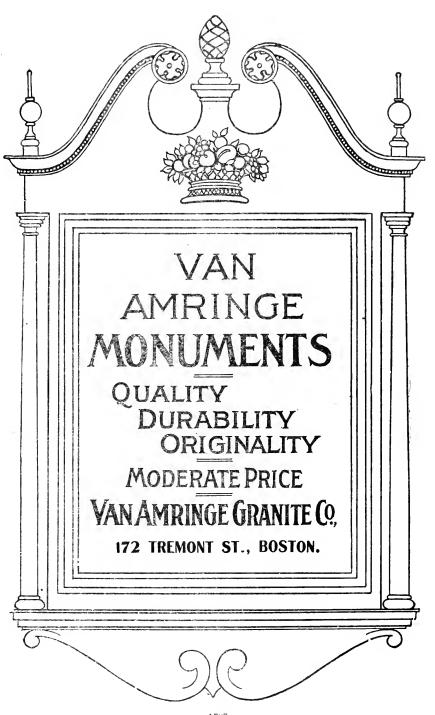
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"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the

liearer's soul an indescribable impression. . . . "The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. ... At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates, how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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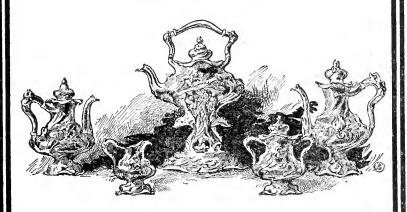
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now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme

of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of



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columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général yous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the mise en scène of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

I have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v.

Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

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The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en un mineur; C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the Allgemeine Musikalische Zeitung of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate

the grandeur of the work.

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.



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wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest

sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh" ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the playactress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France,"

*Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had never seen Most actresses exagerate the madness into unnatural pathos. Demoiselle Wagner used the same voice with which she had never seen Most actresses exagerate the madness into unnatural pathos. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The Gazette Musicale of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the Gazette Musicale of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did

not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838) probably at Königsberg, and at Paris (February 4, 1841), at a concert of the Gazette Musicale to its subscribers.*

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the Gazette Musicale after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high trenol of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specth wrote in the Artiste concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the Gazette Musicale. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong: the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of scrious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfa * Laube had said that this overture showed the composer in doubt as to whether he should follow in the



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The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin Figaro advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz."

What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt,

and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust." As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

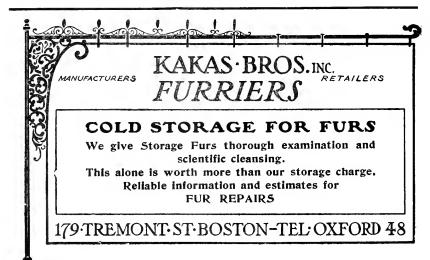
In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will

extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon. Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl, was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

*The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.



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be seen that he had already produced the overture at Weimar:* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated à la Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

*This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The manifestation of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then-I gave the whole up, and-true to my nature -set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this 'tone-poem' when you made so merry over that name-with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few elongations. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain

* This was the title of the overture when it was performed for the first time at Dresden.

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with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and

give me some day another manuscript."

Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:-

> Der Gott, der mir im Busen wohnt, Kann tief mein Innerstes erregen; Der über allen meinen Kräften thront, Er kann nach aussen nichts bewegen; Und so ist mir das Dasein eine Last. Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul Can heave its depths at any hour; Who holds o'er all my faculties control Has o'er the outer world no power. Existence lies a load upon my breast, Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me as soon as possible. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."



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Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates: this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

> 'Ein unbegreiflich holder Drang, Trieb mich durch Wald und Wiesen hin.' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to pay me well for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

*Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest offit, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber, J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's Athenaum article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have

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190 BOYLSTON STREET Established 1810 Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To

a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a

very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup

concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against, Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'"—Vernon Blackburn in the Pall Mall Gazette.

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The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Phil-

harmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass

tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development



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there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" RICHARD WAGNER (Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written

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1810

to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call "Siegfried": he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii., p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871, on the steps of the villa at Triebschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the

"Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille Der meinem Werk die Werdestätte fand, Von Dir geweiht zu weltentrückter Stille, Wo nun es wuchs und kräftig uns entstand, Die Heldenwelt uns zaubernd zum Idylle, Uraltes Fern zu trautem Heimatland. Erscholl ein Ruf da froh in meine Weisen: "Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,— Wie gäb' es Liebesthaten hold'ren Lohn? Sie hegten wir in uns'res Heimes Schranken, Die stille Freude, die hier ward zum Ton

*Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the Musikalisches Wochenblatt of 1877 (p. 245).

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Die sich uns treu erwiesen ohne Wanken, So Siegfried hold, wie freundlich uns'rem Sohn. Mit Deiner Huld sei ihnen jetzt erschlossen, Was sonst als tönend Glück wir still genossen.

Some one has Englished this freely-very freely-and in verse:-

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,—
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free.
And in this cadence I have held, united,
Siegfried, our dearly cherished son, and thee.
Thus all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon,

and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

À short theme of two descending notes—generally a minor seventh

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or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"-appears now in the basses, now in the violins, while wind instruments give out chords in triplets. short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one,

sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),-which is sung first by the wind, A-flat major, 3-4 time, afterward worked out

by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

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"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard

Musical Association, December 19, 1878.

Overture to "The Mastersingers of Nuremberg."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first

performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was inter-

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ested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme included a symphony and five choral works by Weissheimer, Liszt's Pianoforte Concerto, No. 2, played by von Bülow, and Wagner's Prelude to "The Mastersingers" and Overture to "Tannhäuser."

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

Here in condensed and paraphrased form is Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to

THE CONCLUSION

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have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment

to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? Scheint mir nicht der Rechte!" "He's not the fellow

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was com-

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early in the fall of 1908.

posed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

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SUNDRY NOTES.

Mr. Carl Wendling, concert-master, conducted the nineteenth and twentieth public rehearsals and concerts; Hadley's symphony, performed at the twentyfirst; and Moór's pianoforte concerto, performed at the twenty-second. Dr. Muck's right arm was temporarily disabled.

Mr. Gustav Strube conducted the performance of his two symphonic poems, March

28, 1908.

The concerts in aid of the pension fund of the Boston Symphony Orchestra took place on December 29, 1907, and on February 9, 1908, in Symphony Hall. Dr. Muck conducted. The programme of the first was as follows: Tschaikowsky, Symphony No. 6, Op. 74; Beethoven, Concerto for pianoforte, No. 5, in E-flat major, Op. 73 (Mr. Paderewski, pianist). The programme of the second was as follows: Wagner's Overture to "The Flying Dutchman"; Prelude to "Lohengrin"; Overture to "Tannhäuser"; Erda's scene from "Rhinegold" and Waltraute's scene from "Dusk of the Gods" (Mme. Schumann-Heink, singer); Funeral Music from "Dusk of the Gods"; Prelude to "Parsifal."

The orchestra gave a concert in Symphony Hall, April 27, 1908, in aid of the Chelsea Relief Fund. Dr. Muck conducted. The programme was as follows: Beethoven, Overture, "Leonore" No. 3; Beethoven, Concerto in E-flat major, No. 5, for pianoforte (Mr. Harold Bauer, pianist); Chabrier, "España"; Wagner,

Overture to "Tannhäuser."

ERRATA.

Date of first performance of d'Indy's "Wallenstein" Trilogy in New York, given

on p. 83 as December 10, 1888, changed on p. 217 to December 1, 1888.

Correction of date of performance in Boston of Brahms's Violin Concerto at a Symphony Concert by Mr. Heermann "(November 25, 1906)" to November 25, 1905 (pp. 174 and 293). For "Alfred Tagliapietra" (p. 824) read Arthur Tagliapietra. The dog Hylax barked (not "basked") in Virgil's Eighth Eclogue (pp. 420, 1378,

1475).

ADDENDA.

Add a performance of d'Indy's pianoforte quartet at an Eaton-Hadley concert, January 23, 1905, to the list of performances of d'Indy's works in Boston on p. 105. Add cymbals to the list of instruments in Hadley's symphony given on p. 1615.

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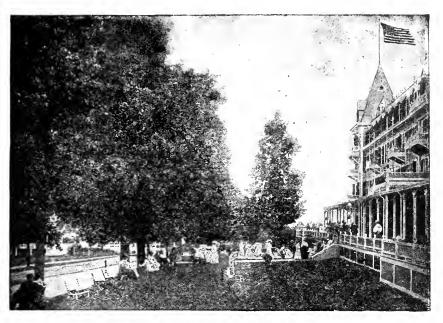
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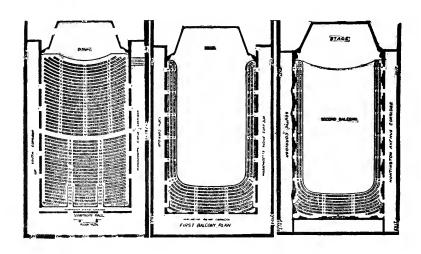
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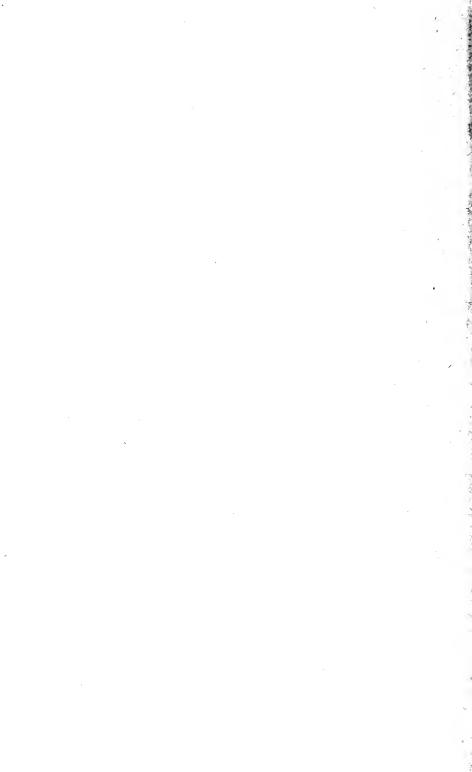
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